1973-74

BOSTON CONSERVATORY OF MUSIC

A College of
MUSIC-DRAMA-DANCE

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BOSTON CONSERVATORY OF MUSIC

A COLLEGE OF
MUSIC • DRAMA • DANCE

8 The Fenway
Boston

The Boston Conservatory of Music is accredited

by the New England Association

of Colleges and Secondary Schools, and

the National Association of Schools of Music.

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CALENDAR
1973-1974

FIRST SEMESTER

September 17-22	Registration and Orientation
September 19	Convocation
September 24	Instruction Begins
October 8	*Columbus Day (Holiday)
October 22	*Veterans' Day (Holiday)
November 21	Thanksgiving recess begins at 9:00 P.M.
November 26	Classes resume
December 21	Christmas recess begins at 9:00 P.M.
January 7	Classes resume
January 14-25	First semester examinations

SECOND SEMESTER

February 4	Instruction begins
February 18	*Washington's Birthday (Holiday)
April 5	Spring recess begins at 9:00 P.M.
April 15	*Patriots' Day (Holiday)
April 16	Classes resume
May 20-31	Second semester examinations
May 27	*Memorial Day (Holiday)
June 1	Commencement

SUMMER SESSION

June 10	Eight week Dance Course begins
June 24	Registration
June 25	Instruction begins
July 4	*Independence Day (Holiday)
August 2	Examinations, Session ends

FIRST SEMESTER, 1974-1975

September 16	First Semester begins

*School Closed

BOARD OF TRUSTEES

John E. Knight, *Chairman*
George A. Brambilla, *ex officio*
Albert Butterfield
Robert W. Clubb
Leo F. Grace, Jr.
Leslie Blicher, *Clerk*
Franklin Hobbs
Jack Moss
Thomas F. True, Jr.

ADMINISTRATION

George A. Brambilla, *President*
Herbert J. Philpott, *Dean*

Lillian B. Lee, *Registrar*
James T. Bynum, *Administrative Assistant*
Malcolm Wetherbee, *Counsellor*
Marianne Louderback, *Executive Secretary*
Nancy Forte, *Librarian*
Joseph Harrold, *Accountant*
Polly Morgenstern, *Assistant Registrar*
Karen Matheson, *Assistant Librarian*

Charlotte Lee, *Bursar*

FACULTY

STRINGS
George Bornoff, *Violin*
Harold B. Doyle, *Violin*
Rouben Gregorian, *Violin*
Luis Leguia, *Violoncello*
Robert Olson, *Contrabass*
Joseph Pietropaolo, *Viola*
William Rhein, *Contrabass*
Roger Shermont, *Violin*
Alfred Schneider, *Violin*
Larry Wolfe, *Contrabass*

GUITAR
Stanley Walter Stanul

HARP
Louise Came Pappoutsakis

WINDS & PERCUSSION
Ronald Barron, *Brasses*
John Coffey, *Brasses*
Gerard Goguen, *Trumpet*
William Grass, *Flute*
Osbourne McConathy, *French Horn*
Thomas Newell, *French Horn*
Natalo Paella, *Trumpet*
James Pappoutsakis, *Flute*
Richard Plaster, *Bassoon*
Attilio Poto, *Clarinet*
Pasquale Prencipe, *Clarinet, Saxophone*
Arthur Press, *Percussion*
Chester Roberts, *Tuba*
Louis Speyer, *Oboe, English Horn*
Walter Tokarczyk, *Percussion*

PIANO
Guity Adjoodani
Katherine Alphin
Maria Bono
Wilfred Churchill
Jacqueline Gourdin
Chandler Gregg
Arax Heller
Alfred Lee
Harriet Lundberg
Phillip Oliver
Virginia Klötzle Prescott
Balint Vazsonyi, *Master Class*
Jung-Ja Woo

HARPSICHORD
Alfred Lee

ORGAN & CHURCH MUSIC
Dowell P. McNeill
Phillip Steinhaus

VOICE
Wesley Copplestone
Philine Falco
Stephanie Freeman
Grace Hunter
Lillian B. Lee
Jean Marshall
Daniel Mazeika
David Blair McClosky
Elisabeth Phinney
Iride Pilla
Mallory Walker

VOICE THERAPY
David Blair McClosky

OPERA PRODUCTION
John Moriarty
Edward Roberts

CONDUCTING & ENSEMBLES
John Corley
Sterling Cossaboom
William Grass
Rouben Gregorian
Everett Longstreth
Herbert J. Philpott

Attilio Poto
Pasquale Prencipe
Arthur Press
William A. Seymour

MUSIC THEORY & COMPOSITION
John Adams
George A. Brambilla
Sterling Cossaboom
James Fitzgerald
Chandler Gregg
Joel Kabakov
Alfred Lee
Everett Longstreth
Attilio Poto
Pasquale Prencipe
Robert Selig

MUSIC HISTORY & LITERATURE
Wesley Copplestone
Sterling Cossaboom
Chandler Gregg
Richard Marshall
James Wiltshire

MUSIC EDUCATION & PEDAGOGY
Albion Metcalf
John Corley
Harold Doyle
Felix Giardina
Herbert J. Philpott
Iride Pilla
Pasquale Prencipe
William A. Seymour
Stanley Walter Stanul
Walter Tokarczyk
James Wiltshire

DRAMA & MUSICAL THEATRE
Harlan F. Grant, *Chairman*
Glenne G. Bruce
Howard Enoch
Florence Grant
Linda Krylo
Lillian B. Lee
Robert Leibacher
Roy McArthur
Randall Norcross
Robert Owczarek
Leone Simkins

DANCE
Ruth Sandholm Ambrose, *Chairman*
Susan Bain
Deborah Brown
Emily Byrne
Toni Caiola
Deborah Castonguay
Ana Crebo, *Principal Pianist*
Myron Curtis
Ann Dooley
Robert Gilman
Ina Hahn
Ray Harrison
Henry Hoff, Jr.
Lorenzo Monreal
Wladimir Oukhtomsky
Carole Ann Pastore
Renate Schottelius

ACADEMIC STUDIES
Notburga Heinzel-Connolly, *German*
Alba DiCredico, *Italian*
Anita Cummins, *French*
Kevin Doherty, *English*
Robert Leibacher, *English*
Elmer B. Michelson, *History of Western Civilization*
Donald Outerbridge, *Fine Arts*
Robert Owczarek, *English*
Whitney Powers, *Kinesiology and Applied Anatomy*
Frank Powdermaker, *English*
Malcolm Wetherbee, *Psychology and Philosophy of Education*

THE BOSTON CONSERVATORY OF MUSIC was founded February 11, 1867, by the eminent musician, Julius Eichberg, who was graduated from the Conservatory of Brussels with first prizes in violin and composition. After serving several years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, a post he held until 1866. Mr. Eichberg was a composer of a wide range of chamber music, studies, songs, and operettas. Under his leadership the Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

Following Eichberg's death (1893) the Conservatory came under the direction of Herman P. Chelius, well known organist and composer. The school was first incorporated under the Laws of Massachusetts in 1896. There followed several unsettled years during which time re-organizations were effected in 1905 and 1914.

In 1920, Agide Jacchia, an honor graduate of the Conservatory of Pessaro, was appointed director. Mr. Jacchia came to America in 1907 where he held engagements as musical director of opera companies in the United States, Canada, Central America and Mexico. He was for ten years conductor of the Boston "Pops" concerts (1917-1926). His knowledge and wide experience proved of inestimable value in re-establishing the prestige of the Conservatory. He continued as director until his death in 1932 and was succeeded for a short time by his widow, Mme. Ester Ferrabini Jacchia.

In 1933 the Conservatory came under the leadership of Albert Alphin, a former pupil and teacher at the school. He is responsible for reorganizing the school as a non-profit institution, acquiring its present complex of buildings on the Fenway, and the construction of its theatre (1949). Innovations under his guidance were the formulation of the Music Education department (1933), and the establishment of a theatre department offering programs in Drama and Dance leading to the baccalaureate degree. This combination was unique in making the school one of the first Conservatories in the country to offer professional training in the three performing arts, Music, Drama, and Dance.

The growth and stability of the Boston Conservatory is a tribute to the many distinguished musicians and teachers that have served on the faculty including such names as Ester Ferrabini Jacchia, Arturo Vita, Wellington Smith, voice; Hans Ebell, George Vieh, Georg Fior, piano; Otto Straub, Karl Weigl, Alan Hovhaness, composition; Carmine Fabrizio, Serge Korgueff, Ottaker Sevcik, violin; and many members of the Boston Symphony Orchestra. The current staff of over 70 includes artists and teachers who have served the Conservatory with distinction for a number of years.

Graduates of the Boston Conservatory of Music hold positions as performers in orchestras, major dance companies and theatre companies, and serve as music educators in schools and colleges throughout the country.

In its second century the Boston Conservatory will remain dedicated to the continuance of its efforts towards the sound preparation of tomorrow's teachers and artists thus contributing to the ever expanding influence of the arts in our society.

GENERAL INFORMATION

It is the purpose of the Boston Conservatory of Music to provide professional training in the three allied arts — music, drama, and dance — reinforced by a sound general education that will make graduates more resourceful as teachers and performers and more responsible as citizens. The numerous former students now successfully employed as performers or teachers speak for the realization of this purpose. To its continued realization, the faculty and administration are whole-heartedly devoted.

UNDERGRADUATE ADMISSION

Application for admission must be made on official Conservatory forms and submitted well in advance of the intended entrance date. All applicants are considered without regard to race, creed, color, or national origin. The applicant will be required to submit to the Admissions Office the scores of at least one national college-entrance examination. These examinations are administered at secondary schools, or by direct arrangement with:

The College Entrance Examination Board
Eastern Office: Box 592, Princeton, New Jersey
Western Office: Box 1025, Berkeley, California 94701

The American College Testing Program
P.O. Box 168
Iowa City, Iowa

For admission to a *Degree Program,* college preparatory study should total a minimum of sixteen entrance units, distributed as follows:

English (4 years' study)	4 units
Foreign Language	2
Higher Mathematics	1
Social Studies	1
Laboratory Science	1
*Fixed Electives	4
Free Electives	3
	16

*These four units must be earned in Language, Mathematics, Science or Social Science.

Foreign students must submit results of the Test of English as a Foreign Language. Additional information may be obtained from United States Embassies and Legations.

Transfer students must also submit transcripts from post secondary schools attended and a catalog, together with a statement of release in good standing on a form available from the Conservatory.

For admission to the Diploma Program, the academic requirements are not specific; however, a high school diploma or its equivalent is required.

ENTRANCE REQUIREMENTS
MUSIC

For acceptance to a music major course, an applicant must demonstrate, by audition, his ability to pursue Conservatory level work.

Proficiency levels for acceptance are as follows:

PIANO MAJOR. An applicant should have acquired a reliable technical foundation. Repertoire should include representative works from the Baroque, Classical, Romantic, and Contemporary literature.

ORGAN MAJOR. An applicant should be able to meet the requirements for entering Freshmen in Piano, or demonstrate a comparable advancement in technique and repertoire on the Organ.

VOICE MAJOR. An applicant should be able to sing art songs with true intonation and developed tone quality, and in the original language (French, German, Italian). The ability to play piano is desirable.

STRING MAJOR. An applicant should have acquired a reliable technical foundation through the study and performance of etudes, scales, and appropriate repertoire.

HARP MAJOR. An applicant should have acquired a reliable technical foundation and have performing proficiency in appropriate repertoire.

WIND MAJOR. An applicant should have acquired a reliable technical foundation through the study of etudes, scales, and repertoire appropriate to his instrument.

PERCUSSION MAJOR. An applicant should have acquired a reliable technical foundation for the playing of snare drum, timpani, and melodic mallet instruments, and have studied appropriate repertoire for each.

MUSIC EDUCATION MAJOR.

COMPOSITION MAJOR. Applicants to these programs must demonstrate proficiency on at least one instrument or voice. Ability to play the piano is highly desirable.

ENTRANCE REQUIREMENTS
DRAMA

Applicants in Drama must present an audition which consists of:

1. One selection from classic repertoire, i.e. Greek, Elizabethan, Restoration, or 18th Century.
2. Two selections from contemporary plays, one comedy and one serious.

Each selection shall be at least one minute and not over three minutes in duration. Scenes should be memorized and prepared without direction or coaching from anyone. Several speeches by one character may be blended, omitting other characters to make a scene of sufficient length, or both parts of a two character scene may be read, or another person may assist by reading the other parts.

Applicants for the Drama Major-Musical Theatre Minor, in addition to the above, must be prepared to sing two contemporary show tunes.

1. A ballad or love song of sustained tone quality.
2. A light rhythmic song.

N. B. The applicant must bring his own sheet music. An accompanist will be provided.

ENTRANCE REQUIREMENTS
DANCE

Dance applicants must participate in two audition classes, one ballet and one modern. These auditions are scheduled on Saturdays periodically through the year. Applicants should bring to these auditions a recorded tape (7½) of two minutes duration, and be prepared to perform an individual dance solo in ballet, modern or jazz. This solo may be the students own choreography or one prepared by a teacher. On acceptance to the program, the student has one year of probation. Continuation in the program is based on talent, intelligent cooperation and endurance.

EXTENSION PROGRAM

Private instruction in instruments and voice is available to those who may wish to pursue such studies during the day or early evening hours. Extension dance classes are also available. Academic credit is not available for extension studies.

SUMMER SESSION

Undergraduate and graduate courses in applied music, music history, theory, composition and music education are offered during the Summer Session. Summer Session programs in Drama and Dance are also available. Academic credit for Summer Session study may be earned (1) if the student has been previously matriculated at the Conservatory, (2) by a transfer student accepted for enrollment, or (3) by a guest student from another collegiate institution with written authorization from an appropriate official of the institution.

EXAMINATIONS AND GRADING SYSTEM

SEMESTER EXAMINATIONS. All students following the degree or diploma programs are required to take examinations in their courses at the end of each semester.

APPLIED MUSIC EXAMINATIONS. All students seeking credit in applied music must perform at Concert Hour and before a faculty jury at the end of each semester. Students with an unsatisfactory attendance record (fewer than 13 lessons per semester) will not be admitted to this audition, and will be graded "failure."

CONCERT HOUR. Weekly concerts give the student an opportunity to perform before the faculty and fellow students. Individual critiques guide the student in developing professional confidence. Minimum requirements are as follows:

	Applied	*Music Education and Composition*
Freshman year	1 per semester	1 per semester
Sophomore year	1 per semester	1 per semester
Junior year	2 per semester	1 per semester
Senior	3 per semester	2 per semester
Graduate Students (Full Time)	3 per semester	———

PROMOTIONAL AUDITIONS. At the conclusion of the fourth semester of applied study, each student will be evaluated by the faculty for Promotion. The faculty will vote to advance or detain the student as well as issue a jury grade.

If advancement is decided, it is presumed that only unforeseen circumstances will prevent the normal completion of subsequent jury and recital requirements.

If detainment is decided, the student will be given one additional probationary semester to achieve promotion, or failing to do so, anticipate dismissal from the Conservatory for failure to meet applied music standards.

GRADING SYSTEM

Letter Grade	*Numerical Equivalent*	*Grade Quotient*
A	95-100	4.000
A-	90-94	3.700
B+	87-89	3.300
B	83-86	3.000
B-	80-82	2.700
C+	77-79	2.300
C	73-76	2.000

C-	70-72	1.700
D	65-69	1.000
E	Below 65	0.000
I	Incomplete	None
W	Withdrawal	None
H	Honors	None
S	Satisfactory	None
U	Unsatisfactory	None
NC	No Credit	None

DEAN'S LIST. Students carrying 12 or more credit hours in any semester (diploma candidates, 10 credit hours) will be elected to the Dean's List if achieving a grade point average of 3.300, or will be placed on the Dean's List with Honors if achieving a grade point average of 3.600 (no grade below C-).

The grade "Incomplete" may be issued to permit the student additional time to complete course requirements or to take missed final examinations, only when the cause of the delay has been authenticated illness or other emergency. An incomplete issued at the end of the Fall Semester must be completed before the end of the fifth week of the following Spring Semester. An incomplete issued at the end of the Spring Semester must be completed before the end of the Summer Session. An incomplete issued at the end of the Summer Session must be completed before the start of the Fall Semester. Failure to comply with this schedule will cause the "Incomplete" to be recorded as an "E."

PUBLIC PERFORMANCES

Throughout the year, the Conservatory maintains a full schedule of public recitals, concerts, and ensemble programs. In addition, the Drama and Dance Departments present a variety of major productions and workshop performances. Faculty and guest artists appear frequently throughout the year. Regular attendance at these concerts and participation by qualified students is considered a vital part of the education at the Conservatory.

LIBRARY

The Albert Alphin Music Library houses a specialized collection of books and periodicals in the subject fields of music, drama, and dance as well as a representative collection of college-level books in the liberal arts. A noteworthy collection is the Jan Veen-Katrine Amory Hooper Memorial Collection containing many rare and foreign books on dance and art. The library's music collection includes miniature scores, music anthologies, and *Gesamtausgaben* for study purposes and, in addition, includes orchestral, concert band, chamber ensemble, choral, operatic,

and solo instrumental and vocal scores for both study and performance purposes. The library houses phonorecordings and audio-tape recordings of the classical music repertoire from its earliest history to the present, and phonorecordings of the spoken word in poetry and drama. A special collection is the audio-tape library of all major Boston Conservatory of Music performances from 1966 to date. The library's audio-visual equipment includes modern listening facilities and microfilm reading facilities.

The library resources are supplemented by the Inter-library Loan System which gives access to libraries across the nation. Situated in the heart of Boston the library further supplements its resources with the historic collections of the famous Boston Public Library, easily available due to proximity. To meet the needs of the faculty and students the library has increased its holdings at the rate of over 3,000 books, scores, and recordings each year. Recent benefactors who have contributed to the library's growth are: the family of the late Francis Findlay; the late Katrine Amory Hooper; the family of the late Alfred Mirovitch; and the late Jan Veen.

RESIDENCE

The Conservatory maintains residence halls near its classroom buildings, facing The Fenway. Each of these houses is supervised by its own director, and is notable for its home-like atmosphere and friendly cooperation. Meals are served in the Conservatory dining room where two meals are provided daily. A la carte lunches are available week days at nominal rates.

Room and board reservation should be made as soon as the student is notified of acceptance for admission. This reservation is secured by an advance deposit of $100, which is applicable to the student's account, and not refundable. Upperclass students returning to the Conservatory may make dormitory reservations by submitting a non-refundable deposit of $100 before March 15. In all cases, this reservation is held as binding for the school year, and may not be broken except for an emergency which, in the judgement of the Administration, necessitates a student's withdrawal from school.

GRADUATION REQUIREMENTS

Each candidate for the Bachelor of Music Degree must complete the prescribed course of study in his program with satisfactory grades. A student receiving grades below C- in more than 12 credit hours will not be permitted to graduate.

APPLIED MUSIC MAJORS must have studied a comprehensive repertoire of literature in their chosen field and must give solo recitals in the

junior and senior years. Outstanding soloists may audition for performances with the orchestra or other instrumental combinations.

MUSIC EDUCATION MAJORS must have studied representative literature in their applied concentrate and must give a public recital in their senior year. This recital must be performed from memory by voice and piano concentrates.

Other instrumental concentrates must perform at least one major work or equivalent from memory.

COMPOSITION MAJORS must give evidence by examination that they have acquired proficiency on their applied concentrate and must present for approval a folio of original compositions (neatly written in ink) as follows:

1. not less than five works in smaller forms — piano pieces, songs and/or solos for orchestral instruments;
2. a composition in fugal form for string quartet, woodwind or brass ensemble;
3. an example of sonata-form for piano or for ensemble combination;
4. a composition of symphonic proportions or a work for chorus and orchestra (minimum duration 15 minutes). Two copies of this final work must be appropriately bound and presented to the Conservatory Library two weeks before graduation.

In addition to prescribed course work, composition majors are both encouraged and expected to do creative work on their own. Frequent concerts of student compositions are presented.

DANCE AND DRAMA candidates for the Bachelor of Fine Arts Degree must provide evidence of successful completion of the prescribed curriculum. A student receiving grades below C- in more than twelve credit hours will not be permitted to graduate.

THE GRADUATE DIVISION

THE BOSTON CONSERVATORY OF MUSIC offers courses leading to the Master of Music degree in the fields of Applied Music (instrumental and vocal), Composition and Music Education. The Graduate Division Program is open to those who hold the Bachelor of Music degree or other equivalent baccalaureate degree with a major in music from a school of recognized standing. Records of undergraduate studies presented for entrance must represent work equivalent in quality and content to that prescribed for similar degrees at the Boston Conservatory.

REQUIREMENTS: The minimum requirement for the master's degree is the completion of thirty-two semester hours, twenty-six of which must be earned in residence. A grade of B or better must be obtained in all subjects in the course. No applicant may assume that he may fulfill the requirements in one academic year, since much depends upon the undergraduate preparation, possible deficiencies to be removed, and the ability of the individual student. Applied majors, or music education candidates electing the recital option, are required to be registered and studying in the respective applied area for a minimum of four semesters, or the equivalent. All undergraduate prerequisite studies in the major field must be made up without graduate credit. A change of major from the undergraduate level will usually involve the fulfillment of pre-requisites. All graduate programs, including elective subjects and changes of program, must be approved.

Each candidate for the degree with a major in APPLIED MUSIC will be required to present a full length public recital demonstrating high artistic accomplishment. The program for this recital must be previewed before a faculty jury for approval before the date of the public recital will be announced. Specific requirements for the graduate level recital are available from the Chairman of the Graduate Division. Credit for the final semester of applied study will be issued upon successful completion of the public recital.

A candidate for the degree with a major in COMPOSITION is required to prepare a thesis. The thesis will be one of the following:

(a) An original composition scored for full orchestra and requiring not less than fifteen minutes in performance. This composition may be for chorus, solo voice, or an instrument, with orchestral accompaniment.

(b) An original composition for chamber orchestra requiring not less than fifteen minutes in performance.

(c) An original orchestral composition scored for full orchestra requiring not less than ten minutes in performance, and a shorter

work for chorus or an instrumental combination requiring not less than five minutes in performance.

Two bound scores of the above must be presented to the Conservatory Library prior to the date of graduation. A candidate in this curriculum is required to elect a minimum of twelve credit hours in Composition subjects at the graduate level, and four credit hours of applied music study.

A candidate for the degree with a major in MUSIC EDUCATION may choose one of the following:

(a) The preparation of a thesis concerning an approved topic of interest and importance in the field of Music Education. Preparation of the thesis will be under the guidance of a faculty advisor. A completed typewritten copy of the thesis must be submitted for correction and approval at least six weeks prior to the date of intended graduation. After approval, two copies of the completed, bound thesis must be presented to the Conservatory Library prior to graduation. In this program the candidate must elect Introduction to Graduate Study, Music Education 129 and 130 (Thesis), a minimum of 12 credit hours of Music Education elective, and a minimum of 4 credit hours of applied music study.

(b) The performance of a full length public recital demonstrating high artistic accomplishment. The program for this recital must be previewed before a faculty jury for approval before the date of the public recital will be announced. Specific requirements for the graduate level recital are available from the Chairman of the Graduate Division. In this program the candidate must elect a minimum of 12 credit hours of Music Education electives, and 12 credit hours of applied music study. Credit for the final semester of applied music study will be issued upon successful completion of the public recital.

ADMISSION: An applicant to the Graduate Division must comply with the following:

(a) File an application, on a form provided by the Conservatory, with the Chairman of the Graduate Division at least two months prior to the time of intended matriculation.

(b) Submit transcript (s) of all work completed for the undergraduate degree, and catalog (s) describing course content.

(c) Submit scores of the aptitude portion of the Graduate Record Examination. These examinations are administered throughout the year. Information may be obtained from:

Educational Testing Service

Princeton, New Jersey 08540

(or)

1947 Center Street

Berkeley, California 94704

(d) Foreign students must submit results of the Test of English as a Foreign Language. Additional information may be obtained from United States Embassies and Legations.

All applicants will be interviewed and auditioned by faculty of the Graduate Division. Candidates who qualify for acceptance, but who have deficiencies for admission, will be given provisional graduate standing until such time as the undergraduate deficiencies have been removed. Such deficiencies must be removed at least one semester before completion of the graduate degree program.

Full time graduate students may be required to participate in rehearsals and performances of Conservatory Ensembles. Applied music majors must appear in scheduled public performances.

MASTER OF MUSIC DEGREE

WITH A MAJOR IN APPLIED MUSIC	Semester hours
Voice or Instrument	12
*Approved Electives	20
	32

WITH A MAJOR IN COMPOSITION	Semester hours
Composition Electives	12
Applied Music	4
*Approved Electives	16
	32

WITH A MAJOR IN MUSIC EDUCATION

OPTION A

	Semester hours
Introduction to Graduate Study	2
Thesis	6
Music Education Electives	12
Applied Music	4
*Approved Electives	8
	32

OPTION B

	Semester hours
Music Education Electives	12
Applied voice or instrument	12
*Approved Electives	8
	32

*Electives must be chosen in accordance with the needs of the individual candidate in his field of specialization and with the advice and consent of the Graduate Division Chairman.

TUITION AND FEES

Advanced Deposits

Undergraduate applicants are required to make an advanced deposit of $50 upon notification of acceptance which will be applied to the first semester's charges. Students seeking dormitory accommodations at the Boston Conservatory of Music must submit an additional deposit of $100 (total $150).

Upperclass students must indicate their intention to reenroll by placing a deposit of $50 before April 15, or, if seeking dormitory accommodations, must place a deposit of $150 before March 15.

These deposits are nonrefundable.

Undergraduate Tuition

	per semester
Full-time program leading to the degree Bachelor of Music	$900
Full-time program leading to the degree Bachelor of Fine Arts	$900
Diploma Programs: Applied Music, Drama-Musical Theatre, Dance	$800

GRADUATE DIVISION

Required courses taken in class	*per credit hour*	$ 60
Voice Therapy		$150
Private Instruction	*½ hour weekly*	$225
Private Instruction	*1 hour weekly*	$450

RESIDENCE FEES

Dormitory residence is reserved for the academic year. The fees are not refundable, nor are they subject to any deductions for vacations or other absences. Rates include room and two meals daily and Sunday (breakfast and dinner). Lunches are available on an 'à la carte' basis at nominal rates. The dormitories and dining hall are closed during Christmas vacation. The dining hall is closed during Thanksgiving recess, intersemester recess and spring vacation. (Also see Residence, p. 16).

First Semester: Residence Fee	$600
Second Semester: Residence Fee	$600

FEES

Student Service Fee:

Resident (per semester)	$50
Breakage Deposit (refundable)	$25
Non-resident (per semester)	$30
Application Fee (undergraduate) Nonrefundable	$20
Application Fee (graduate) Nonrefundable	$20
Change of Program Fee	$ 5
Graduation Fee	$25
Locker Fee	$ 5
Transcripts (first copy without charge) each	$ 1.50
Examination Make-up Fee	$ 5

WITHDRAWALS AND REFUNDS

In case of dismissal or withdrawal, refunds will be made in accord with the following schedule:

Within two weeks — 50%; three weeks — 40%; four weeks — 20%; after four weeks, no refund

N.B. The Conservatory reserves the right to alter tuition and other fees at any time it may be deemed necessary.

TUITION INCREASE

Beginning Fall Term, 1974, undergraduate degree tuition will be increased to $1,000 per semester. Diploma tuition will be increased to $900 per semester.

GRADUATE TUITION

Required courses taken in class	*per credit hour*	$70
Private instruction	*½ hour weekly*	$250
Private instruction	*1 hour weekly*	$500
Opera Workshop		$500

RESIDENCE FEES

Residence fees will be increased to $1350 per year.

DEFERRED PAYMENT

For students and parents desiring to pay education expenses in monthly installments, deferred payment programs are available through commercial educational loan agencies.

MEDICAL INSURANCE

A medical insurance plan is provided through BLUE CROSS-BLUE SHIELD at a nominal annual fee. Students not covered by any other form of medical insurance are advised to enroll in this plan. Its benefits greatly assist in the event of serious illness or other emergency.

TEXTBOOKS

The Conservatory maintains a small bookstore for the convenience of students in the purchase of textbooks and supplies. The cost of textbooks and supplies is estimated at between $50 and $75 per year.

SCHOLARSHIPS AND AWARDS

The following scholarships afford assistance for a limited number of students who show evidence of exceptional ability and financial need. Scholarships awarded to students are renewable upon application. Applicants for scholarships must complete the Parent's Confidential Statement or the Student's Financial Statement and file with the College Scholarship Service of the College Entrance Examination Board. Forms may be obtained from high school guidance offices or from the Boston Conservatory of Music.

THE SEVCIK SCHOLARSHIP. A fund established for the aid of deserving violin students by the distinguished violin pedagogue, Professor Ottakar Sevcik, during his visit to America (1931-32) as guest teacher.

BLANCHE B. PARKER FUND. The income of a bequest under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

ALUMNI ASSOCIATION SCHOLARSHIPS. A special fund established by the Alumni Association.

BERTHA T. OTIS SCHOLARSHIP. The income from a fund established by the late Bertha T. Otis.

FACULTY SCHOLARSHIPS. Scholarships sponsored by faculty members are available to students of composition, voice, organ, pianoforte, orchestral instruments, dance, and drama.

CONSERVATORY SCHOLARSHIP FUND. A fund made possible by individual contributions and by proceeds from various benefit recitals and activities.

FRANCIS FINDLAY MEMORIAL SCHOLARSHIP FUND. A fund established by family and friends, in memory of Mr. Francis Findlay (1894-1967), former chairman of the department of Music Education and Graduate Study.

AWARDS. The following medals are awarded annually to the two full-time students (12 or more hours) who have maintained the highest averages for the school year; for highest honors, the ARTHUR B. WHITNEY MEDAL; for second highest honors, the ALUMNI ASSOCIATION MEDAL.

REGULATIONS

ATTENDANCE. Regular attendance is essential to the successful completion of all Conservatory courses. Absence due to illness or other emergency may be excused if supported by a statement from a physician or other medical authority or if approved by the Dean. Unexcused absences may not exceed the hour equivalent of the number of credit hours earned in the semester, i.e., in a three credit course, three hours of unexcused absence will be permitted. Excessive absence may result in the dismissal from the course with a failing grade.

Any member of a musical organization, dance, acting and musical theatre course, or ensemble organization who fails to participate in a public performance will forfeit credit for the course.

Attendance at Commencement is compulsory for all graduating students. A penalty of $20 (in addition to the graduation fee) will be assessed any student who is absent, and the student must present himself at the Conservatory in person before his degree (diploma) will be released.

Private lessons missed due to unavoidable absence will be made up providing 24 hours' notice has been given to the Conservatory office. Lessons are forfeited unless proper notice is given. All lessons that are made up must be completed during the current semester.

COURSE WITHDRAWALS. Students may withdraw from individual courses without penalty until the middle of the semester and a grade of "W" will be recorded. Withdrawals after mid-term will result in a failing grade. No refund of charges will be made for course withdrawals.

MAKE-UP EXAMINATIONS. All scheduled examinations must be taken in order to receive credit for a course. A charge of $5 will be assessed for each make-up examination resulting from an excused absence. Unexcused absence from a final examination will cause the grade to be recorded as a failure.

CHANGE OF PROGRAM. Changes of program may only be made with the approval of the Dean. A student wishing to change his major or curriculum may petition the Dean, but the Administration reserves the right to deny any such petition. Any deficiencies or prerequisites which result from a change of program may lengthen the program of studies.

TRANSFER CREDIT & STANDING. Transfer credit from accredited collegiate institutions in Applied Music, Music Theory, Applied Drama, or Applied Dance is determined by examination on entrance to the Conservatory. Transfer standing and length of residency will be determined by the Board of Admissions or the Graduate Division. This determination will normally be made during the first semester of residency.

ADVANCED PLACEMENT. The Conservatory participates in the program of Advanced Placement Examinations of the College Testing Service.

Students who demonstrate satisfactory achievement through this testing program will be awarded academic credit and advanced standing.

AUDITORS. Matriculated students wishing to audit courses must receive approval from the Dean. Students auditing courses may attend and participate in classes, but are not responsible for assignments or examinations and will receive neither grades nor credit. Full tuition is charged for courses audited.

CREDIT LOAD. A student is considered to be full-time at the undergraduate level if carrying 12 credit hours per semester (diploma curriculum, 10 credit hours). Graduate students are considered to be full-time if carrying 8 credit hours per semester. The allowable credit load in any semester is determined by the student's individual curricular requirements. Students wishing to elect additional courses must have the approval of the Dean and will be charged additional tuition on a per course or credit hour basis. The credit load may not exceed 18 credit hours per semester.

FINANCIAL OBLIGATIONS. All tuition and fees are payable in accordance with the following schedule:

First Semester Charges.....due September 1
Second Semester Charges.....due January 15
Summer Session Charges.....due at registration

Students failing to comply with this schedule will be excluded from classes.

UNDERGRADUATE CURRICULA

Leading to the Degree Bachelor of Music

VOICE MAJOR

Freshman	Credits
Voice	6
Piano	2
Ear Training	4
Harmony	4
English	6
Italian	6
*Musical Organization	2

Sophomore	
Voice	6
Piano	2
Ear Training	4
Harmony	4
Music History & Literature	4
English Literature	6
French	6
*Musical Organization	2

**Students accepted for Opera Workshop (by audition) will receive 2 credit hours per semester as Musical Organization.*

Junior	
Voice	8
Diction	4
Music History & Literature	4
Psychology	6
German	6
Fine Arts	2
**Musical Organization	2

Senior	
Voice	10
Coaching	4
Vocal Pedagogy	2
Conducting	2
Academic Elective	6
+Vocal Literature	4
**Musical Organization	2

***Students accepted for Opera Workshop (by audition) will receive 3 credit hours per semester as Musical Organization.*
+Students in Opera Workshop may elect Vocal Literature at additional cost.

PIANO MAJOR

Freshman	Credits
Piano	10
Ear Training	4
Harmony	4
English	6
History of Western Civilization	6
Musical Organization	2

Sophomore	
Piano	10
Ear Training	4
Harmony	4
Counterpoint	4
Music History & Literature	4
English Literature	6
Musical Organization	2

Junior	
Piano	10
Accompanying	2
Counterpoint	4
Form & Analysis	4
Music History & Literature	4
Psychology	6
Fine Arts	2
Musical Organization	2

Senior	
Piano	10
Accompanying	2
Piano Literature	2
Piano Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Academic Elective	6
Musical Organization	2

ORGAN MAJOR

Freshman	Credits
Organ	8
Piano	2
Ear Training	4
Harmony	4
English	6
History of Western Civilization	6
Musical Organization	2

Sophomore	
Organ	8
Piano	2
Voice Class	2
Ear Training	4
Harmony	4
Music History & Literature	4
English Literature	6
Musical Organization	2

Junior	
Organ	10
Conducting	2
Counterpoint	4
Form & Analysis	4
Music History & Literature	4
Psychology	6
Fine Arts	2
Musical Organization	2

Senior	
Organ	10
Church Music	4
Conducting	2
Counterpoint	4
Composition	4
Academic Elective	6
Musical Organization	2

STRING, HARP, HARPSICHORD, WOODWIND, BRASS, GUITAR & PERCUSSION MAJORS

Freshman	Credits
Major Instrument	6
Piano	2
Ear Training	4
Harmony	4
English	6
History of Western Civilization	6
Assigned Ensemble	2
Musical Organization	2

Sophomore	
Major Instrument	6
Piano	2
Ear Training	4
Harmony	4
Composition	4
Music History & Literature	4
English Literature	6
Assigned Ensemble	2
Musical Organization	2

Junior	
Major Instrument	10
Counterpoint	4
Form & Analysis	4
Music History & Literature	4
Psychology	6
Fine Arts	2
Assigned Ensemble	2
Musical Organization	2

Senior	
Major Instrument	10
Pedagogy	2
Counterpoint	4
Instrumentation	2
Conducting	2
Academic Elective	6
Assigned Ensemble	2
Musical Organization	2

Music Education Major

The curriculum in Music Education is designed to prepare the student for a career in teaching through a broad range of courses in applied music, theoretical, historical, and academic studies, general education and music education.

Prior to the third year, the student, with the approval of the music education faculty has the option to elect a specialization in either General-Choral Music Education or Instrumental Music Education.

Music Education Major

Freshman	Credits
Applied (Concentrate)	4
Piano	2
*Secondary Instrument or Voice	2
Ear Training	4
Harmony	4
Introduction to Music Education	1
English	6
History of Western Civilization	6
Musical Organization	2

**Choose from among classes in Voice, Trumpet, Clarinet, or Violin (one semester each).*

Junior (General-Choral Specialty)	Credits
Applied (Concentrate)	4
Methods and Materials of Music Education	6
Conducting	2
Form & Analysis	4
Music History & Literature	4
Philosophy of Education	6
Fine Arts	2
Survey of Educational Media	2
*Functional Piano	2
Guitar in the Classroom	1
Musical Organization	2

**Students may elect Piano Accompanying by audition.*

Sophomore	
Applied (Concentrate)	4
Piano	2
*Secondary Instrument or Voice	2
Ear Training	4
Harmony	4
Music History & Literature	4
English Literature	6
General Psychology	3
Educational Psychology	3
Musical Organization	2

**Choose from among freshman offerings plus classes in Flute, Trombone, or Cello (one semester each).*

Senior (General-Choral Specialty)	
Applied (Concentrate)	4
Student Teaching	6
Choral Methods and Materials	2
Choral Arranging	2
Curriculum Development	2
Conducting Workshop	4
Instrumentation	2
*Functional Piano	2
Academic Elective	6
Musical Organization	2

**Students may elect Piano Accompanying by audition.*

Junior (Instrumental Specialty)

Applied (Concentrate) 4
Methods and Materials of Music Education 6
Conducting 2
Form & Analysis 4
Music History & Literature 4
Philosophy of Education 6
Survey of Educational Media 2
Fine Arts 2
*Secondary Instrument or Voice 2
Musical Organization 2

Choose from any previous offering plus classes in Double Reeds, Saxophone, French Horn, Percussion, Viola, or Contrabass (one semester each).

Senior (Instrumental Specialty)

Applied (Concentrate) 4
Student Teaching 6
Instrumental Methods and Materials 2
Instrumental Arranging 4
Instrumentation 2
Conducting Workshop 4
*Secondary Instrument or Voice 2
Academic Elective 6
Musical Organization 2

Choose from any previous offering plus classes in Double Reeds, Saxophone, French Horn, Percussion, Viola or Contrabass (one semester each).

Composition Major

Freshman — Credits

Applied (Concentrate) 4
Applied (Secondary) 2
Composition 4
Ear Training 4
Harmony 4
English 6
History of Western Civilization 6
Musical Organization 2

Sophomore

Applied (Concentrate) 4
Applied (Secondary) 2
Composition 4
Ear Training 4
Harmony 4
Counterpoint 4
Conducting 2
Music History & Literature 4
English Literature 6
Musical Organization 2

Junior

Applied (Concentrate) 4
Composition 4
Counterpoint 4
Instrumentation 2
Arranging 4
Form & Analysis 4
Music History & Literature 4
Fine Arts 2
Psychology 6
Musical Organization 2

Senior

Applied (Concentrate) 4
Composition 4
Harmony 2
Counterpoint 4
Instrumentation 4
Arranging 4
Academic Elective 6
Musical Organization 2

UNDERGRADUATE CURRICULA

Leading to the Degree Bachelor of Fine Arts

DRAMA MAJOR

Freshman	Credits
Acting	4
Speech	4
Introduction to the Theatre	2
Stage Make-Up	2
Applied Theatre	2
Movement for Actors	2
English	6
History of Western Civilization	6
Foreign Language	6

Sophomore	
Acting	6
Speech	4
Shakespeare	6
Applied Theatre	2
Movement for Actors	2
English Literature	6
Psychology	6
Rehearsal & Performance	nc

Junior	
Acting	6
Movement for Actors	2
Directing	4
Advanced English	6
Philosophy of Education	6
Fine Arts	2
History of the Theatre	6
Rehearsal & Performance	nc

Senior	
Acting	6
Speech 5-6	4
Costuming for the Stage	4
Advanced English	6
Theatre Arts Seminar	6
Movement for Actors	2
Directing	6
Rehearsal & Performance	nc

DRAMA-MUSICAL THEATRE MAJOR

Freshman	Credits
Acting	4
Speech	4
Introduction ot the Theatre	2
Applied Theatre	2
Stage Make-Up	2
Voice (Private)	2
Music Fundamentals	4
Movement for Actors	4
English	6
History of Western Civilization	6

Sophomore	
Acting	6
Speech	4
Applied Theatre	2
Musical Theatre	4
Voice (Private)	2
Movement for Actors	4
English Literature	6
Shakespeare	6
Rehearsal & Performance	nc

Junior	
Acting	6
Directing	4
Musical Theatre	4
Voice (Private)	2
Movement for Actors	4
Psychology	6
History of the Theatre	6
Rehearsal & Performance	nc

Senior	
Acting	6
Directing	6
Musical Theatre	4
Speech	4
Voice (Private)	2
Movement for Actors	4
Advanced English	6
Rehearsal & Performance	nc

nc — indicates no academic credit

DANCE MAJOR

Freshman	Credits
Dance Technique	8
Form & Style	2
Composition	2
Labanotation	2
Music Fundamentals	4
Applied Theatre	2
English	6
Kinesiology & Applied Anatomy	4

Sophomore	
Dance Technique	8
Form & Style	2
Composition	2
Percussion	2
Dance Pedagogy	2
Theatre Arts	2
Music History for Dancers	4
English Literature	6
Foreign Language	6

Junior	
Dance Technique	8
Form & Style	4
Composition	4
Rehearsal & Performance	2
Dance Pedagogy	2
Psychology	6
Fine Arts	2
History of Western Civilization	6

Senior	
Dance Technique	8
Form & Style	4
Composition	4
Repertoire	4
Dance Pedagogy	4
Senior Dance Project	2
Academic Elective	6

DIPLOMA CURRICULA

The Diploma Course is designed for the student whose talent and interest may warrant intensive training in his major field and basic related subjects. The program parallels the degree curriculum, minus certain academics, and is intended to prepare the student as a performer and for private teaching. Graduation from high school, or equivalent, is required for admission. Applied music majors are required to give a recital in the junior and senior years.

VOICE MAJOR

Freshman	Credits
Voice	6
Piano	2
Ear Training	4
Harmony	4
Italian	6
*Musical Organization	2

Sophomore	
Voice	6
Piano	2
Ear Training	4
Harmony	4
Music History & Literature	4
French	6
*Musical Organization	2

**Students accepted for Opera Workshop (by audition) will receive 2 credit hours per semester as Musical Organization.*

Junior	
Voice	8
Diction	4
German	6
Music History & Literature	4
**Musical Organization	2

Senior	
Voice	10
Coaching	4
+Vocal Literature	4
Vocal Pedagogy	2
Conducting	2
**Musical Organization	2

***Students accepted for Opera Workshop (by audition) will receive 3 credit hours per semester as Musical Organization.*
+Students in Opera Workshop may elect Vocal Literature at additional cost.

INSTRUMENTAL MAJOR

Freshman	Credits
*Major Instrument	6
Piano	2
Ear Training	4
Harmony	4
Italian	6
Assigned Ensemble	2
Musical Organization	2

Sophomore	
*Major Instrument	6
Piano	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History & Literature	4
Assigned Ensemble	2
Musical Organization	2

Junior	
Major Instrument	10
Counterpoint	4
Form & Analysis	4
Music History & Literature	4
Assigned Ensemble	2
Musical Organization	2

Senior	
Major Instrument	10
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Assigned Ensemble	2
Musical Organization	2

**When Piano is the major instrument, 4 credit hours per semester will be granted during Freshman and Sophomore years.*

DRAMA-MUSICAL THEATRE MAJOR

Freshman	Credits
Acting	4
Speech	4
Introduction to the Theatre	2
Applied Theatre	2
Stage Make-Up	2
Voice (Private)	2
Music Fundamentals	4
Movement for Actors	4

Sophomore	
Acting	6
Speech	4
Applied Theatre	2
Musical Theatre	4
Voice (Private)	2
Movement for Actors	4
Rehearsal & Performance	nc

Junior	
Acting	6
Directing	4
Musical Theatre	4
Voice (Private)	2
Movement for Actors	4
History of the Theatre	6
Rehearsal & Performance	nc

Senior	
Acting	6
Directing	6
Speech	4
Musical Theatre	4
Movement for Actors	4
Rehearsal & Performance	nc

nc — indicates no academic credit

DANCE MAJOR

Freshman	Credits
Dance Technique	8
Form & Style	2
Composition	2
Labanotation	2
Music Fundamentals	4
Applied Theatre	2
Kinesiology & Applied Anatomy	4

Sophomore	
Dance Technique	8
Form & Style	2
Composition	2
Percussion	2
Dance Pedagogy	2
Theatre Arts	2
History of Music for Dancers	4

Junior	
Dance Technique	8
Form & Style	6
Composition	4
Dance Pedagogy	2
Fine Arts	2

Senior	
Dance Technique	8
Form & Style	4
Composition	4
Repertoire	4
Dance Pedagogy	4
Senior Dance Project	2

DESCRIPTION OF STUDIES

ACCOMPANYING

Accompanying 1, 2, 3, 4. A course in the study of the techniques of piano accompaniment for vocal and instrumental literature. Practical experience through work with student performers will be included.
One hour weekly; credit, one hour each semester.

APPLIED MUSIC

Applied Music. Intensive private study of the technique and repertoire of the student's principal instrument. Applied music requirements and levels are determined by the instructor and confirmed by the faculty jury through examination at the conclusion of each semester. Voice and instrumental applied music majors are assigned one hour, private lessons weekly; concentrates and minors, one-half hour private lessons weekly. Students may elect additional instruction at extra cost.

ARRANGING

Arranging 1-2. Contemporary techniques in professional arranging: melodic analysis, harmonization of melody, close and open voicing, instrumentation, idiomatic harmonic progressions, characteristics of sectional versus ensemble arranging.
Two hours weekly; credit, two hours each semester.

Arranging 3-4. Application of fundamentals to varied instrumental combinations, from four piece to fifteen piece ensembles.
Two hours weekly; credit, two hours each semester.

Arranging 5. *Choral Arranging.* A study of the techniques of arranging for various choral ensembles including the study of ranges, tone quality, vocal blend and contemporary vocal idioms.
Two hours weekly; credit, two hours per semester.

Arranging 105-106. (Prerequisite: Arranging or Instrumentation 1, 2.) Advanced arranging techniques.
Two hours weekly; credit, two hours each semester.

CHURCH MUSIC

Church Music 1-2. *Choir Training:* Methods of organization; rehearsal techniques; choral repertory; program building; various rituals, chant; pronunciation of church Latin.
Credit, two hours each semester.

Church Music 103-104. A study of the history of sacred music; Gregorian chant; Anglican chant; notation.
Credit, two hours each semester.

COMPOSITION

Composition 1-2. Basic principles of composition beginning with aperiodic athematic diatonic melody, and progressing to chromaticism and to harmonic and polyphonic structures.
Two hours weekly; credit, two hours each semester.

Composition 3-4. A wide variety of techniques are utilized in the development of the creative individuality of the composer within a framework of discipline and control. Compositions primarily for small combinations of instruments.
Two hours weekly; credit, two hours each semester.

Composition 5-6. Twentieth century techniques such as tone-cluster, hyperdense verticalized counterpoint and uses of the pitch-class series. Also composition in techniques of the past and the study of their principles, beginning with 13th century multiple organa.
One hour private lesson weekly; credit, two hours each semester.

Composition 7-8. Supervised composition of the senior thesis and continued work in techniques of the past, up to and including 18th and 19th century styles.
One hour private lesson weekly; credit, two hours each semester.

Composition 109-110-111-112. *Emphasis on New Music.* Pointillistic textures, fragmented melodic textures, complexes, construction and use of harmonic arrgregates. Ways of achieving form and structure arithmetically. Texture-types and their inter-relationships. New rhythmic technique. Guided experimental composition.
Private, one hour weekly; credit, two and one-half hours each semester.

Composition 113. *Seminar in Exploratory Composition.* Creative projects utilizing new notational and performance techniques. Aleatoric and mechanistic principles applied to structure and form. Related score analysis. (Open to composition majors and other graduate students by consent of the instructor).
Three hours weekly; credit, three hours one semester.

CONDUCTING

Conducting 1-2. The elementary technique of conducting applied to both choral and instrumental music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.
One hour weekly; credit, one hour each semester.

Conducting 3-4. Reading and analysis of more complex scores and more advanced baton technique.
One hour weekly; credit, one hour each semester.

Conducting Workshop. *(See Music Education 11-12).*

Conducting 105-106. *Advanced Instrumental Conducting.* A course which investigates the more difficult problems confronting the instrumental conductor. Emphasis is given to orchestral procedures, performance practices, development of the orchestra, and instrumental requirements of major composers. Pre-requisite: Conducting 1-2.
One private lesson weekly; credit, two hours each semester.

Conducting 107-108. *Advanced Choral Conducting.* A course designed to acquaint the student with techniques of vocal score analysis, extended repertoire, performance practices, and to investigate proper interpretation concepts of the various periods and styles of choral literature. Pre-requisite: Conducting 1-2.
Two hours weekly; credit, two hours each semester.

COUNTERPOINT

Counterpoint 1-2. Species counterpoint in two parts; canon, double counterpoint; inventions in two parts.
Two hours weekly; credit, two hours each semester.

Counterpoint 3-4. Free counterpoint in three and four parts; canon and fugue.
Two hours weekly; credit, two hours each semester.

Counterpoint 5-6. Advanced study in fugue, canon, passacaglia; application of contrapuntal forms to contemporary music.
Private instruction; credit, two hours each semester.

Counterpoint 107-108. Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.
Private instruction; credit, two hours each semester.

EAR TRAINING

Ear Training 1-2. Review of the basic fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmic articulation and sight-singing in treble and bass clefs. Rhythmic and melodic dictation. The system of stationary solfeggio syllables is used.
Two hours weekly; credit, two hours each semester.

Ear Training 3-4. Advanced studies in rhythmic singing, and sight-singing in alto and tenor clefs; harmonic dictation, dictation in two, three, and four parts, and in changing meter.
Two hours weekly; credit, two hours each semester.

Solfege 105-106. An advanced course in sight-singing in all clefs; harmonic dictation, and transposition. Pre-requisite: Ear Training 3-4, or equivalent.
Private Instruction; credit, two hours each semester.

FORM AND ANALYSIS

Form and Analysis 1-2. Underlying principles of chord structure and harmonic rhythm as they effect form and content; non-harmonic and contrapuntal devices. In the first semester shorter forms will be studied from piano and vocal literature. In the second semester the larger forms, including Sonatas and Concertos, will be examined. Representative scores will be analyzed to illustrate various approaches to form, texture, and instrumentation, and their bearing on performance.
Two hours weekly; credit, two hours each semester.

Form and Analysis 103-104. An advanced course for graduate students, comprising a detailed examination of scores in several media, for better understanding of individual composers' styles, and the main direction of musical development. The first semester comprises the later evolution of chromatic harmony to early Schoenberg, and the second explores other 20th century techniques of tonal organization.

Two hours weekly; credit, two hours each semester.

HARMONY

Harmony 1-2. *The Harmonic Style of the 18th and early 19th Centuries.* Preliminary definitions; intervals; triads and their inversions; principles of chord progression; nonharmonic tones; harmonic rhythm; seventh chords and their inversions; modulation to related keys; secondary dominants; harmonization of given basses and melodies; introduction to harmonic analysis; keyboard harmony.

Two hours weekly; credit, two hours each semester.

Harmony 3-4. *The Harmonic Style of the later 19th Century.* Irregular resolutions; modulation to remote keys; the diminished seventh chords; 9th, 11th, and 13th chords; nondominant seventh chords; chromatically altered chords; exercises in vocal and instrumental style; analysis of Bach chorales and other literature; keyboard harmonization of basses and melodies.

Two hours weekly; credit, two hours each semester.

Harmony 5-6. An advanced course primarily for composition majors. Special study of the application of modern harmonic technique. Polytonality, atonality, pandiatonicism, and other devices pertinent to the contemporary idiom.

Credit, one hour each semester.

INSTRUMENTATION

Instrumentation 1-2. A study of the nature of the various orchestral instruments. Scoring for vocal ensembles, band and orchestral combinations.

One hour weekly; credit, one hour each semester.

Instrumentation 3-4. Scoring for full orchestra and/or band, and for various instrumental combinations.

Two hours weekly; credit, two hours each semester.

Instrumentation 105-106. A continuation of Instrumentation 3-4, with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by composers of the 18th, 19th and 20th centuries.

Private instruction; credit, two hours each semester.

MUSIC EDUCATION

Music Education 1. *Introduction to Music Education:* A survey of the historical, psychological, and philosophical aspects of music education; an investigation of the attitudinal characteristics and professional skills implicit in the development of the succeessful music educator.

One hour weekly; Spring semester only, one credit hour.

Music Education 2. *Music in the Elementary School:* Modern music curriculum concepts and methods. An introduction to the procedures and materials for teaching and supervising music in the elementary school. Developing a teaching philosophy and skills necessary for assisting the child to become a musically sensitive person.

Three hours weekly, first semester; credit, three hours.

Music Education 3. *Music in the Secondary School:* Music in the general education of the adolescent. Planning course offerings for Junior and Senior high schools to meet the needs of youth widely differing in individual interests and abilities. Organizing and conducting vocal and instrumental activities so as to realize their values to the individual, the group, the school, the community. The adolescent voice, its conservation, care and culture. Problems in the guidance of musical youth and developing a social climate in which talent may rise to its proper level. Music study for the academically able and for the potential musician. Scope and sequence of music in secondary education. Problems of articulation with elementary and higher education.

Three hours weekly, second semester; credit, three hours.

Music Education 4. *Curriculum Development:* Consideration of the problems and techniques of developing a balanced curriculum through the use of contemporary materials and appropriate methodology.

Two hours weekly; credit, two hours per semester.

Music Education 5-6. *Survey of Educational Media:* A survey of the philosophy and practices in the use of audio-visual aids in the teaching of music. Orientation to the use of equipment such as motion picture projector, opaque projector, overhead projector, film strip projector, tape recorder, and record player.

One hour weekly; credit, one hour each semester.

Music Education 7-8. *Instrumental Methods:* A study of the organization and management of all types of instrumental classes in the public school; classification of instruments and brief survey of their origin, evolution; timbres, construction, characteristics and limitation in school use; tuning, fundamental techniques, playing and care; homogeneous and heterogeneous combinations, utilizing various methods of class instruction.

One hour weekly; credit, one hour each semester.

Music Education 9-10. *Choral Methods:* A study of the organization of the various types of choral ensembles within the school music program; investigation of the voice physiologically and as an instrument; audition techniques, voice testing, and part placement; choral techniques, including tone production, intonation, balance, blend, and diction; examination of materials suitable for all levels; stylistic implications in interpretation.

One hour weekly; credit one hour each semester.

Music Education 11-12. *Conducting Workshop:* The first semester is devoted to the reading and performance of vocal music suitable for junior and senior high school work. In the second semester instrumental groups are formed

for the reading and performance of material at the various school levels. All music education juniors are required to attend this class, and seniors will be required to do conducting under the supervision of the instructor.
Two hours weekly; credit for seniors only, two hours each semester.

Music Education 13-14. *Functional Piano.* A practical study of the skills of simple accompaniment and improvisation at the keyboard.
One hour weekly; credit one hour each semester.

Music Education 15-16. *Student Teaching.* Assigned teaching in the elementary and secondary schools in Greater Boston, under the supervision of Conservatory personnel and the classroom music specialist. Student teaching experience will be discussed in weekly seminars. Pre-requisites: Piano 1, 2, 3, 4; Ear Training 1, 2, 3, 4; Music Education 1, 2, 3.
Credit, three hours each semester.

Music Education

17. Violin Class
18. Viola Class
19. Cello Class
20. Contrabass Class
21. Flute Class
22. Clarinet Class
23. Saxophone Class
24. Double Reed Class
25. Trumpet Class
26. French Horn Class
27. Trombone Class
28. Percussion Class
29. Voice Class
30. Guitar Class

The study of the basic skills of tone production and technical development with emphasis on pedagogical considerations. An additional semester of private instruction may be elected at extra cost.
One hour weekly; credit, one hour each semester.

Music Education 120. *Introduction to Graduate Study.* A survey of methods and sources for research; formulation of bibliography; development of formal writing style; elementary statistical treatment of data; intensive and extensive study in one area of the individual student's field of interest, culminating in a project employing research technique, as approved by the student's major advisor.
Two hours weekly; credit, two hours.

Music Education 121. *Administration of Music Education:* An investigation of the personal, technical, sociological, and educational aspects of music administration, with emphasis on the importance of the administrator in the overall picture of the school music program. Evaluative techniques as they relate to program and staff, and application of the principles of successful administrative processes.
Three hours weekly; credit, three hours each semester.

Music Education 122. *Curriculum Concepts in Music Education:* Experience in the formulation of goals and objectives and their use in planning; an analysis of the role of music education in relation to the individual, the school, and the community; an investigation of techniques geared to the changing needs of education.

Three hours weekly; credit, three hours per semester.

Music Education 123-124. *Advanced Choral Methods:* A course designed to acquaint the student with choral techniques; intensive study of the vocal instrument; procedures for group implementation of tone placement development, intonation, ensemble balance and blend, and diction; an investigation of the psychological aspects of choral singing.

Two hours weekly; credit, two hours each semester.

Music Education 125-126. *Instrumental Music Education:* A study of the methods and materials of instrumental music in the schools. Special emphasis on the organization and administration of the instrumental music program; the development of secondary school bands and orchestras; repertoire and rehearsal techniques.

Two hours weekly; credit, two hours each semester.

Music Education 127-128. *Seminar in Music Education:* A discussion and analysis of the problems of developing a modern philosophy and method for teaching music in the public schools. Local Music Educators are frequently invited to appear as guest lecturers. Prerequisite: Introduction to Graduate Study.

Three hours weekly; credit, three hours each semester.

Music Education 129-130. *Methods of Research:* Introduction to bibliography and source materials for research in Music Education; selection, outlines and supervised completion of thesis subject. Prerequisite: Introduction to Graduate Study.

Private, one hour weekly; credit, three hours each semester.

Music Education 131-132. *Musical Theater Production:* Theory and practice of musical theater production; repertoire, sources of materials, evaluation of production resources, criteria for selection of book and score, royalties and production rights, cost budgeting; production design and departmental organization, coordination of departments of musical direction, stage direction, choreography and technical direction; theory and methods of casting and rehearsal procedure; practice through participation in musical workshop productions.

Two hours weekly; credit, two hours each semester.

MUSIC FUNDAMENTALS

Music Fundamentals. *Music Fundamentals 1-2.* A study of the fundamentals of music; notation, music theory, rhythmic and melodic dictation and analysis.

Two hours weekly; credit, two hours each semester.

MUSIC HISTORY AND LITERATURE

Music History and Literature 1-2. A survey course, designed to give the student a background in musical style from primitive to modern times. Weekly listening sessions supplement the class work.

Two hours weekly; credit, two hours each semester.

Music History and Literature 3-4. An examination of representative compositions from the Middle Ages to the present, emphasizing technical details of individual styles and their relationship to the epoch in which they occur.

Two hours weekly; credit, two hours each semester.

Music History 105. *Polyphony, Its Origins and Development:* A chronological survey of music of the Middle Ages and Renaissance from medieval religious and secular monody to multiple choir and instrumental works. Performance practices and style analysis.

Three hours weekly; credit, three hours per semester.

Music History 106. *Music Profane of the Middle Ages and Renaissance:* A study of the secular aspects of music during these periods; ballades, origins of

the art song, instrumental considerations; a practical approach through performance of the literature study-styles, sources, and authentic performance practices.

Three hours weekly; credit, three hours per semester.

Music History 107. *The Symphony — Its Origin and Development Through Classicism:* A survey and investigation of the symphony as it developed from early instrumental forms through the organized sophistication of high classicism.

Three hours weekly; credit, three hours per semester.

Music History 108. *The Symphony in the Romantic Period:* An investigation of the changing concepts of the symphony following high classicism, including further developments in instrumentation. Emphasis on selected works of representative composers.

Three hours weekly; credit, three hours per semester.

Music History 109. *Program Music of the Nineteenth Century:* The development of the symphonic tone poem; impressionism in music; instrumental and keyboard literature of the high romantic and impressionistic periods; representative works by selected composers.

Three hours weekly; credit, three hours per semester.

Music History 110. *Twentieth Century Music — Its Origins and Direction:* History of the twentieth century music with emphasis on the path leading from early atonality to the New Music of today; recent electronic, instrumental music and theoretical writings by Stockhausen, Boulez, Berio and others. Comparison of schools of thought.

Three hours weekly; credit, three hours per semester.

Music History 111. *History and Literature of the Opera (I):* A chronological survey of the opera from the foundation of Baroque Opera in Florence through the classic operas of Mozart. A study of representative works by major composers.

Three hours weekly; credit, three hours each semester.

Music History 112. *History and Literature of the Opera (II):* Nineteenth century Italian opera through the music drama of Wagner and culminating with opera in the twentieth century. A study of representative works of major composers.

Three hours weekly; credit, three hours each semester.

Piano Literature 1-2. A survey of masterworks for the piano through live and recorded performances, stressing editions, composers' intentions, and interpretation.

One hour weekly; credit, one hour each semester.

Vocal Literature 1-2. Reading and study of representative literature of the English, Italian, French and German masters of all periods.

One hour weekly; credit, one hour each semester.

MUSICAL ORGANIZATIONS

All music majors are required to take part in a musical organization during each matriculated semester in order to earn the credit stipulated in their curriculum.

Orchestra. The study and performance of major orchestral and choral compositions, as well as the accompaniment of concert, opera, and concert arias. Advanced students may apply for audition as soloists for concerti, or concert arias and pieces. Both rehearsals and performances are required of all Conservatory students who qualify.
Five hours weekly.

Chorus. The study of sacred and secular scores leading to concert performance. Required of all voice majors and voice concentrates in Music Education, together with all students not assigned to other ensembles.
Four hours weekly.

Wind Ensemble. Study and performance of the literature for concert band from both the traditional and modern repertory.
Four hours weekly.

Chorale. A select choral ensemble specializing in the performance of choral literature from early Renaissance through Contemporary. Open to all students of the Conservatory.
Four hours weekly.

String Ensemble. Coaching and performance of the masterworks of chamber literature; trios, quartets, quintets, and combinations of strings with other instruments.
Two hours weekly.

Woodwind Ensemble. The study and performance of chamber literature for woodwinds and brass in combination with other instruments.
Two hours weekly.

Brass Ensemble. The study and performance of chamber literature for brasses.
Two hours weekly.

Percussion Ensemble. The study and performance of literature for percussion instruments.
Two hours weekly.

Stage Band. The study and performance of contemporary stage band literature.
Three hours weekly.

Opera Workshop. A laboratory course in opera production. Included will be classes in acting technique, movement, opera staging, musical coaching and diction. Public performances will be presented.
Eight/eleven hours weekly; credit, two/three each semester. Also available to graduate students.

PEDAGOGY

This work gives the advanced student a background in the principles and practice of music teaching. Discussion of methods and materials is followed by guided laboratory work with both class and private students.

Piano Pedagogy 1-2. *One hour weekly; credit, one hour each semester*

Voice Pedagogy 1-2. *One hour weekly; credit, one hour each semester.*

String Pedagogy 1-2. *One hour weekly; credit, one hour each semester.*

Wind Pedagogy 1-2. *One hour weekly; credit, one hour each semester.*

Percussion Pedagogy 1-2. *One hour weekly; credit, one hour each semester.*

Vocal Pedagogy 105-106. Research on study and training materials, analyses and categorization of live and recorded voices, unusual materials for teaching and repertoire building; aspects of interpretation; in-depth discussion of the art and science of teaching voice from various approaches; salient points of comparison of the empirical bel canto, the mechanistic scientific and the numerous controversial methods; vocal disorders, causes and remedial measures; physical, artistic and psychological requisites for a successful music career; clinical workshop teaching and analysis.

Two hours weekly; credit, two hours each semester.

VOICE THERAPY

Voice Therapy 1-2 (105-106, Graduate level). A thorough study of the anatomy and physiology of the larynx and respiratory organs and musculature by means of lectures, slides, and motion pictures; a study of the various pathologies involved in the throat problems curable or aided by voice-therapy. Exercises, general and specific, for handling these problems. In some cases actual patients may be brought in for purposes of demonstration before the class.

Two hours weekly; credit, two hours each semester.

Voice Therapy 3-4 (107-108, Graduate level). The second year is devoted to clinical internship in connection with local medical institutions where students work with patients and become acquainted with all the problems, physical and psychological, encountered by the voice-therapist. This clinical experience consists of one session per week of two hours' duration, plus a symposium. All progress is noted by periodic tape-recordings of the patients' voices. (Pre-requisite: Voice Therapy 1-2).

Two hours weekly; credit, two hours each semester.

DRAMA DEPARTMENT

Harlan Grant, *Chairman*

Departmental Aims:

1. To cultivate an understanding and appreciation of the whole field of drama and the theater, considering the literature, history and practice of these arts in relation to the social and cultural traditions of western civilization and to contemporary society.
2. To develop the intellectual, emotional and physical resources of the student through the acquisition of poise, self-control, vocal and physical expressiveness.
3. To furnish students interested primarily in this field for either vocational or avocational reasons the opportunity to acquire individual proficiency under competent guidance and group stimulus.

The department has member affiliation with The New England Theater Conference, American National Theater and Academy, the American Theater Association and the University and College Theater Association.

COURSE DESCRIPTIONS

Acting 1-2. Fundamental principles of acting; exercises in concentration and active stage behavior; analysis of the dramatic situation; development of the imagination through solo and group improvisations; elementary scene work; workshop productions for those qualified.

Two class hours, one workshop hour weekly; credit, two hours each semester.

Acting 3-4. Continuation of the basic principles of acting; characterization; working up a part; emphasis upon the influence of dramatic form (tragedy, comedy, melodrama, farce); advanced scene work. Workshop productions become an integral part of the course.

Three class hours, three workshop hours weekly; credit, three hours each semester.

Acting 5-6. Styles of acting; concentration upon the classics; analysis and projection of the specific techniques required for Greek, Elizabethan, and Restoration plays; variations of contemporary styles. Workshop productions are required.

Three class hours; three workshop hours weekly; credit, three hours each semester.

Acting 7-8. The coordination of all theoretical studies in the rehearsal and presentation of classic and modern plays for public performance.

Credit, three hours each semester.

Applied Theater. A laboratory course encompassing the practical aspects of theater including technical production, management and publicity. There are lectures, discussions, and crew assignments. It brings the student in contact with all aspects of the work required in the preparation and presentation of the department's major productions and workshops.

Crew hour requirements: Freshmen — sixty hours per semester. Sophomores — forty-five hours per semester. Credit, one hour each semester.

Directing 1-2. Lectures, discussion, and practice of the director's procedure in play analysis, selection, casting and rehearsal organization; practice in the direction of the individual actor and ensemble in terms of movement, pantomime, pictorial dramatization, and rhythm of play. Course includes stage management techniques. Students are required to stage, manage, and direct scenes.

Two hours weekly; credit, two hours each semester.

Directing 3-4. Advanced work in directional techniques; the direction of plays for public performance; methods and techniques for the use of drama as an educational tool.

Credit, three hours each semester.

Introduction to the Theater 1-2. The place of theater in the life of man and the society of his time; analysis of the total theatrical experience — the play, direction, acting and design. The course aims to help the student formulate the affirmative theater philosophy. Lectures, reading assignments and discussion.

Two hours weekly; credit, one hour each semester.

Musical Theater 1-2. History of American Musical and study of American Musical Theater repertoire. Prerequisite: Music Fundamentals 1-2.

Four hours weekly; credit, one hour each semester.

Musical Theater 3-4. Continuation of Musical Theater 1-2. Form and style in character development for the Musical Theater. The relationship of voice, movement and characterization. Performance of larger units and scenes for workshops.

Four hours weekly; credit, two hours each semester.

Musical Theater 5-6. The rehearsal and performance of long scenes and full acts from musical theater repertory of varied periods and styles. Coaching and directing.

Four hours weekly; credit, two hours each semester.

Speech 1-2. Basic vocal technique and diction; principles of relaxation, breath control and resonance for vocal quality; phonetics and the physiology of the vocal mechanism; individual training in the correction of regional speech and the improvement of voice quality.

Two hours weekly; credit, two hours each semester.

Speech 3-4. Intermediate and advanced techniques of voice and diction; speech for the classic stage; dialects. Prerequisite: Speech 1-2.

Two hours weekly; credit, two hours each semester.

Speech 5-6. Advanced vocal techniques and interpretation; development of the versatility of the vocal instrument; solo interpretive projects. Prerequisite: Speech 3-4.
Two hours weekly; credit; two hours each semester.

History of the Theater 1-2. A survey of the theater in performances from classic Greece to modern times in Europe and America; plays, dramatists, actors, playhouses and audiences in relation to the social life and artistic interests of the times.
Three hours weekly; credit, three hours each semester.

Make Up 1-2. Application of straight and character make up for the stage; use of all materials; effects of color in light.
One hour weekly; credit, one hour each semester.

Movement for Actors (Drama Majors). The basic principles of movement to aid the performing actor.
Two hours weekly; credit, one hour each semester.

Movement for Actors (Musical Theater Minors) 1-2. Ballet — one hour, Modern — two hours, Folk — one hour.
Four hours weekly; credit, two hours each semester.

Movement for Actors (Musical Theater Minors) 3-4, 5-6, 7-8. Ballet — one hour, Modern — two hours, Jazz — one hour.
Four hours weekly; credit, two hours each semester.

DANCE DEPARTMENT

Ruth Sandholm Ambrose, *Chairman*

The professional dance course at the Boston Conservatory of Music is an integrated program of Ballet, Modern, Jazz, Ethnic techniques. Pedagogy and choreographic elements develop through the four years with more complexity as the student develops. A high standard of training is acquired from the professional faculty giving a strong mastery of the techniques. The student has many opportunities to perform through choreography workshop programs, musicals, community programs, and with the Boston Dance Theater. Emphasis is on the performing professional dancer who can then teach or choreograph, with constant guidance by the faculty toward a major concentration.

COURSE DESCRIPTIONS
DANCE TECHNIQUE

Technique 1-2. *Modern & Jazz:* Study of relaxation and tension; analysis of body functioning, limbering, stretching; coordination; correctives for posture and weight distribution; technique of breathing. *Ballet:* The five positions; simple barre work; fundamental steps.
13.5 hours weekly; credit, four hours each semester.

Technique 3-4. *Modern & Jazz:* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics. *Ballet:* Simple barre, turns, beginning of adagio and allegro floor work.
13.5 hours weekly; credit, four hours each semester.

Technique 5-6. *Modern & Jazz:* More advanced floor work and elevation. Rhythmic variations, endurance training. *Ballet:* Advanced barre work, pirouettes and fouettes; development of medium length adagio and allegro into rhythmic patterns; beats, elevation; style supported adagio and point work.
15 hours weekly; credit, three hours each semester.

Technique 7-8. *Modern & Jazz:* Solidifying of acquired knowledge leading towards virtuosity. *Ballet:* Continued advanced barre work; turns; elevation with beats. Style creative solos on point and supported adagio; style classical variations from ballet repertory.
15 hours weekly; credit, three hours each semester.

All technique classes are graded by ability.

DANCE FORM AND STYLE

Form & Style 1-2. *Folk Dance:* Basic rhythms, space patterns, styles of Slavic, Celtic, Anglo Saxon, Greek, from which Ballet and Modern have developed.
One hour weekly; credit, one hour each seemster.

Form & Style 3-4. *Acrobatics & Gymnastics:* Limbering exercises giving freedom, control, and conquering fears of body in free space. Afro-Cuban.
Two hours weekly; credit, two hours each semester.

Form & Style 5-6. *Character Dance:* Spanish, Hindu, Tap, Ballet point variations, Ballet-Modern partnering.
Two hours weekly; credit, two hours each semester.

Form & Style 7-8. Choice of two styles being offered during semester.
Three hours weekly; credit, two hours each semester.

DANCE COMPOSITION

Composition, Rehearsal and Performance 1-2. *Improvisation:* The spontaneous reaction to given tasks in personal approach to movement; solo and group studies.
One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 3-4. The development of individual style by correlating acquired knowledge and experience; weekly and semester assignments.
One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 5-6. Theme and variations (design, space, rhythm and dynamics); weekly and half semester assignments.
One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 7-8. Weekly and half semester assignments; preparation for the senior project of solo and group compositions.
Three hours weekly; credit, two hours each semester.

DANCE PEDAGOGY

Pedagogy 1-2. A practical analysis of movement and methods of teaching body correctives and basic dance technique.
One hour weekly; credit, one hour each semester.

Pedagogy 3-4. Continuation of Pedagogy 1-2 with variations of dance technique; adaptation of teaching methods in special fields.
One hour weekly; credit, one hour each semester.

Pedagogy 5-6. Teaching of dance forms and style; practical teaching experience in the studio and in local Settlement Houses.
Credit, two hours each semester.

LABANOTATION

Labanotation 1-2. The Laban System of recording dance movement in writing.
Two hours weekly; credit, one hour each semester.

MUSIC HISTORY FOR DANCERS

Music History for Dancers 1-2. A survey of the development of dance as an art, including ethnic, ritual and cultural influences, together with developments in music that affect dance. Special attention is given to professional dance; in particular, ballet and modern styles, and to corresponding changes in music for the dance from the Renaissance and Baroque eras to the present.
Two hours weekly; credit, two hours each semester.

PERCUSSION

Percussion 1. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.
Two hours weekly; credit, one hour.

Percussion 2. More intricate rhythms with variations; beginning of improvisation and accompanying of movement. Study and scoring of dance compositions for percussion instruments.
Two hours weekly; credit, one hour.

THEATRE ARTS

Theatre Arts. A synthesis of all contents of total production and how to produce a Ballet or Modern performance.
One and a half hours weekly; credit, one hour each semester.

REPERTOIRE

Repertoire. Rehearsing as dancer and assistant for Classical or Modern works, or original Faculty choreography for performance.
Four and a half hours weekly; credit, two hours each semester.

SENIOR DANCE PROJECT

Senior Project. Choice of subject matter in Dance that is explored during year and can be accomplished in either first or second semester.

EXTENSION CLASSES

The department also conducts extension classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies.

ACADEMIC STUDIES

English 1-2. *English Composition & Literature.* Introduction to five genres of literature — short stories, novels, essays, plays, and poetry — through close reading, class discussion, and critical analysis. Composition assignments encourage subjective and imaginative expression, as well as practice in important writing skills.

Three hours weekly; credit, three hours each semester.

English 3-4 *(English Literature).* A survey of the great works of English Literature from "Beowolf" to the present day, stressing an encounter with the works in relation to literary theory and historical background. Pre-requisite: English 1-2.

Three hours weekly; credit, three hours each semester.

English 5-6. *Dramatic Literature.* A survey of dramatic writing from Hellenic times to the plays of Ibsen. Lectures, discussions, and extensive readings and written reports.

Three hours weekly; credit, three hours each semester.

English 7-8. *Modern Drama.* A concentrated and critical study of representative plays of Ibsen through contemporary European and American dramatists. Lectures, discussions, extensive readings and written reports.

Three hours weekly; credit, three hours each semester.

English 9-10. *Shakespeare.* A comprehensive study of the plays of Shakespeare and his development as a dramatic artist, with full reference to the background of the Elizabethan era. First semester, Histories and Comedies; second semester, Tragedies and Problem Plays.

Three hours weekly; credit, three hours each semester.

Creative Writing 1-2. Largely through a workshop format, this course presents an exposition of style and structure in order to assist the student in the development of his own creative writing ability. Generically the first semester will deal with the short story, while the second semester will concentrate on poetry. Students are expected to submit regularly samples of their own work.

Three hours weekly; credit, three hours each semester.

Fine Arts 1-2. A general and comparative survey of the development of art in its various forms and expressions. The course exphasizes the distinguishing characteristics of periods and styles. Lectures are illustrated by lantern slides, correlative visits to Boston museums, supplementary readings and written assignments.

One hour weekly; credit, one hour each semester.

Italian, French or German 1-2. Rudiments of grammar and diction; readings of prose and poetry; oral and written translation; practice in speaking and writing.

Three hours weekly; credit, three hours each semester.

Italian, French or German 3-4. Grammar and composition continued; more difficult readings; free composition and special practice in conversation.

Three hours weekly; credit, three hours each semester.

History of Western Civilization 1-2. A survey of the religious, philosophical, artistic and scientific achievements of Western man from Homeric times to the twentieth century. Particular emphasis will be given to the social and economic structures that have influenced men in these ages.

Three hours weekly; credit, three hours each semester.

Philosophy of Education 1-2. This course traces the history of educational theory and practice over the centuries, and acquaints the student with the underlying nature, principles and objectives of education. Special attention is given to the application of psychology to education, public education in the United States, and present-day trends and issues.

Three hours weekly; credit, three hours each semester.

Psychology 1. *General Psychology.* An introduction to the scope of psychology and the nature of its methods. Focus on the individual; his perceptions, emotions, drives, and social functioning. Reaction to conflict, mental hygiene and maladjustment are discussed. Assigned readings and reports.

Three hours weekly; credit, three hours first semester.

Psychology 2. *Educational Psychology.* This course embraces both child and adolescent psychology, the socialization of children, the principles of learning as they affect child behavior; motivation and maturation in learning; the classroom environment and problems of the teacher at work.

Three hours weekly; credit, three hours second semester.

Kinesiology and Applied Anatomy 1-2. A study of the major joints of the body and muscle location and action in their relationship to movement; study of the structure of organs and individual systems and their function in the whole organism; studies to improve dance technique and prevent injury. Required of all Dance Majors.

Two hours weekly; credit, two hours each semester.

ADMINISTRATION

GEORGE A. BRAMBILLA, President of the Conservatory *(Theory, Composition),* B.M., cum laude, A.M., Boston University. Musicology with Karl Geiringer; piano with Albion Metcalf; theory, composition and orchestration with Hugo Norden and Gardner Read; conducting with Francis Findlay; extensive radio and television experience as orchestrator and pianist; member of Pi Kappa Lambda, National Honorary Music Society; served as dean of the Conservatory, 1963-67; elected President by the Board of Trustees in June, 1967, following the retirement of Albert Alphin.

HERBERT J. PHILPOTT, Dean *(Music Education, Theory),* B.M., M.M., Boston University. Formerly instructor of Instrumental Music in the Winchester Public Schools; Director of Bands in the Brookline Public Schools; Band Director, Northeastern University; Director of Music Education in the Waltham Public Schools; frequent guest conductor, adjudicator, and clinician; Past President of the Massachusetts Music Educators Association; member of the Conservatory faculty since 1963; appointed Dean in 1967.

LILLIAN B. LEE, Registrar *(Voice, Musical Theatre),* B.M., with honors, New England Conservatory of Music. Studied voice with Maria Sundelius, and opera with Boris Goldovsky; post-graduate voice coaching with Olga Averino; professional appearances include Actors Theater Summer Playhouse, New England Opera Theater, Boston Opera Guild, and Boston Lyric Theater; extensive concert duo tours with her brother Alfred Lee, pianist; currently in the Medallion Concert Series; member of Pi Kappa Lambda, National Honorary Music Society.

JAMES T. BYNUM, Administrative Assistant. B.M., Piano, Oberlin College Conservatory of Music; graduate study, New England Conservatory of Music. Piano with Robert Brownlee, John Perry, John Elvin and Howard Goding; Master Classes with Alfred Brendel; organ with Egbert Ennulat and Garth Peacock; composition with Richard Hoffman; vocal accompaniment with John Moriarty; Public Relations and Development, Oberlin College.

HARLAN GRANT, Chairman, Drama Department *(Acting, Directing),* Graduate of the Boston School of Expression and Boston Repertory Theater School; member, Henry Jewett Repertory Company, Provincetown Players and various New England stock companies, 1928-33; director theatrical productions for Harvard, Radcliffe, Simmons, Curry and Lowell Colleges; director, Springfield (Mass.) Civic Theater, 1943-48; founder-director, Weston Playhouse (professional stock company), Weston, Vermont, 1937-71; former Secretary, New England Theater Conference, appointed to Advisory Board, 1972; member of New England Committee for American College Theater Festival.

RUTH SANDHOLM AMBROSE, Chairman, Dance Department *(Ballet, Pedagogy, Dance History, Composition),* Studied under Lillian Cushing, Adolf Bolm, Agnes De Mille, Cia Toscanini and others; member of Adolf Bolm Ballet Company; assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of the Metropolitan Opera Company at Central City, Colorado, and CBS Television Opera; guest teacher-choreographer for San Francisco Bay Area Ballet Company; guest teacher at Ballet School of Municipal Theater, Rio de Janeiro, Brazil; continuing summer study in Ballet and Modern Dance in England, France, and Germany; Artistic Director of the Boston Dance Theatre of the Boston Conservatory of Music.

NANCY MOSEHAUER FORTE, Librarian, A.M., Music Major, College of Liberal Arts, Boston University; graduate-level studies in Music History at Boston University; studies in Library Science at Northeastern University.

FACULTY

JOHN ADAMS (Harmony, Ear Training), B.M., M.M., Boston Conservatory. Studied composition with Avram David; piano with Margaret Chaloff and Alfred Lee; 1971 BMI Award recipient for composition, *Genesis, a cantata.*

GUITY ADJOODANI *(Piano),* B.M., M.M., Boston Conservatory of Music, Artists Diploma, New England Conservatory of Music. Piano with Katja Andy; numerous appearances in the New England area at Jordan Hall, Isabella Stewart Gardner Museum, the Berkshire Festival, etc.

KATHERINE ALPHIN *(Piano),* B.M., Boston Conservatory of Music. Awarded silver medal for highest honors; studied piano with Nicholas Slonimsky and Georg Fior; appointed to Conservatory faculty in 1942; accredited member of the National Piano Teachers Guild.

SUSAN KIER BAIN *(Creative Arts, Modern, Pedagogy),* studied at Tulane University School of Social Work, B.S., Columbia University; faculty, Sharon (Mass.) Community Center, the Pulsifer School of Music and Dance, and the Chestnut Hill School; instructed classes in creative movement, modern dance, dance therapy, and improvisation.

RONALD BARRON *(Brasses),* B.M., College Conservatory of Music, University of Cincinnati. Student of Ernest Glover; former member of the Montreal Symphony Orchestra; presently a member of the Boston Symphony Orchestra and Principal Trombone with the Boston Pops.

MARIA BONO *(Piano),* graduate of L'Academia Chigiana, Siena, Italy. Studied piano with Lillian M. Paige, Wanda Landowska, Putnam Aldrich, George Copeland, Alfred Mirovitch, and in Italy with Guido Agosti and Alfred Cortot; harmony and theory with Irving Fine, G. Wallace Woodworth and Gaston Dufresne; recipient of several scholarships for study in Europe; former musical director of Marymount International School, Rome; conducting with Sergio Celibidache; former faculty, Brandeis University.

GEORGE BORNOFF *(Violin),* L.A.B., Royal Academy of Music, London, England; B.A., University of Manitoba, Canada; A.M., Teachers College, Columbia University; D.Mus., University of Montreal. Staff member of Teachers College, Columbia University, 1945-53; awarded Special Music Diploma, Department of Education, Winnipeg, Manitoba. Former member of the faculty of Boston University.

DEBORAH BROWN *(Afro-Cuban, Jazz, Modern),* B.F.A., Boston Conservatory of Music; member of the Boston Dance Theatre of the Boston Conservatory of Music.

GLENNE GRANT BRUCE *(Drama),* B.F.A., Boston Conservatory of Music, M.A., Emerson College. Has taught and directed drama groups at Hecht Neighborhood House, Peabody Playhouse, Chelsea Y.W.H.A., Winchester Little Theater, Weston Playhouse (Vermont), Pinehurst Winter Stock Company (North Carolina), and Wheelock College.

EMILY BYRNE *(Ballet, Point),* formerly with Ballet Russe de Monte Carlo, Les Grands Ballets Canadiens, Garden State Ballet, Radio City Music Hall Ballet, "Camelot," "Fiddler on the Roof," CBS and NBC Television, New York Pro Musica and Pennsylvania Orchestra.

TONI CAIOLA (Modern, Jazz), B.F.A., Boston Conservatory of Music, formerly with Tri-City Ballet Company, North Shore Music Theater, Little Theater Production, Children's Theater Series for Television; faculty, Cazenovia College.

DEBORAH CASTONGUAY *(Theatre Arts),* B.A., College of Notre Dame. Professional experience includes public school teaching with emphasis on analytical thinking, creative development and mastery of communication skills, Communications Coordinator for "The 21 Inch Classroom," and professional production experience in "Blood Wedding," "The Father," "Tiny Alice," and others; has published articles on creative teaching.

H. WILFRED CHURCHILL *(Piano, Accompanying),* B.M., Boston Conservatory of Music. Piano with Hans Ebell, Heinrich Gebhard and others; concert and recital appearances in the United States and Canada; member of the faculty since 1934.

JOHN COFFEY *(Brasses),* graduate of the Curtis Institute of Music. Former Principal Trombone with the Radio City Music Hall and NBC Orchestras; former member of the Cleveland and Boston Symphony Orchestras.

NOTBURGA HEINZEL-CONNOLLY *(German),* graduate of the Bundeslehrerbildungsanstalt, Graz, Austria. Former instructor in English, German, and general curriculum in Hauptschulen of the province of Styria, Austria.

WESLEY COPPLESTONE *(Voice, Vocal Literature),* A.B., Boston University, graduate studies, Boston University Graduate School. Soloist, Boston and Philadelphia Orchestras, Handel & Haydn Society, Worcester Oratorio Society, Worcester Festival, Cecilia Society, and many other organizations; NBC Radio programs and numerous recital engagements throughout the East Coast; head of voice department of the University of New Hampshire, 1941-1945.

JOHN D. CORLEY *(Wind Ensemble, Music Education),* B.M., M.M., Boston University. Teacher in the Brookline Public Schools, 1947-56; Director of Music, 1956-73; founder and conductor of the M.I.T. Concert Band and former conductor of the M.I.T. Orchestra; presently, Assistant Director of Music at M.I.T.; frequent festival conductor in all New England states, New Mexico and Texas; guest conductor of the Mid-Western Music and Art Camp, El Paso, Texas Symphony, and the Boston Pops; well known for the furtherance of contemporary music for the wind band.

STERLING P. COSSABOOM *(Music History and Literature, Harmony),* B.Mus. Ed., Summa Cum Laude, Lowell State College, M.M., Boston Conservatory of Music. Graduate teaching fellow at the Boston Conservatory and Conductor of the Conservatory Wind Ensemble; guest lecturer at the Kiwanis Music Festival, St. John's, Newfoundland; guest adjudicator at the Central Newfoundland Music Festival; former faculty of the University of Maryland Overseas Extension University, Atlantic Division.

ANITA CUMMINS *(French),* B.S., Boston University, M.A., Columbia University. Further study in France at the Universities of Paris and Grenoble; teaching experience includes Wayne State University and the University of Detroit.

MYRON CURTIS *(Ballet, Point),* B.A., University of Tennessee. Studied at the Metropolitan Opera, Juilliard Dance Department, Ballet Russe School, and School of American Ballet; professional experience includes Ballet Russe de Monte Carlo, Les Grands Ballets Canadiens, Ballets de Cuba, Emily Frankel's Dance-Drama Company, "Camelot," and "Fiddler on the Roof."

ALBA FAILLACE DICREDICO *(Italian),* B.A., Boston University. Graduate study at University of Rome; teaching experience includes Boston Center for Adult Education, Harvard College (intensive Italian courses for AMG officers), Newton Junior College, and others.

KEVIN E. DOHERTY *(English),* B.A., M.M., Boston College; further studies at Boston University and State College at Boston. Teaching experience in creative writing, poetry, mathematics, and remedial reading; experience in guidance and library management.

ANN DOOLEY *(Ballet, Composition, Labanotation),* study at the Royal Academy of Dance, Laban Arts of Movement Studio, Surry, and Leicester University, Leicester, England. Former faculty at University of Iowa, American Youth Association, Ludwigsburg, Germany, University of London, Goldsmiths College and Ifield Junior School, England.

HAROLD B. DOYLE *(Violin),* B.M., Boston Conservatory of Music. Violin with Dulfer, Seydel, Fabrizio; received performance certificate for participation in Master Classes with Sevcik, 1931-32; instructor in string instrument in Boston area public schools.

HOWARD C. ENOCH, Theater Technical Director *(Applied Theatre, Directing),* B.A., University of Kentucky, M.F.A., Boston University. Teaching positions at Lexington Catholic High School, Kentucky and the University of Kentucky. Professional experience as an actor, director, and technical director in summer theater.

PHILINE FALCO *(Voice),* graduate of the Royal Conservatory, The Hague, The Netherlands, and the Master School of Music, Brooklyn, New York. Former member of Bracale Opera, Chicago Opera, Ravinia Opera, and the Metropolitan Opera Companies; former assistant conductor of the San Carlo Opera Company and the La Scala Company of Philadelphia; coached and accompanied such artists as Rosa Raisa, Giovanni Martellini, Edward Johnson, Armand Tokatyian, Regina Resznik, and many others.

JAMES E. FITZGERALD *(Harmony, Counterpoint),* B.M., Boston University; graduate study, University of Durham, England. Editorial work for Bruce Humphries, Inc., and Brandon Press, Inc.

STEPHANIE FREEMAN *(Voice),* B.A., Trinity University. Study in Germany and Italy; performances with Heidelberg Opera, Metropolitan Opera, Lake George Opera, Colony Opera Guild, and New Jersey Symphony.

FELIX A. GIARDINA, JR., *(Survey of Educational Media),* B.S., Bridgewater State College, M.S., Boston University. Assistant Director of Audio-Visual Education, Waltham Public Schools; instructor at Framingham State College, and Municipal Police Training Council; consultant to the Lexington Project in Music Education Media.

ROBERT C. GILMAN *(Composition, Jazz, Pedagogy, Percussion),* B.F.A., Boston Conservatory of Music. Choreographer-in-residence and performer with the Jan Veen Dance Theater; treasurer and trustee of the Boston Dance Theater of the Boston Conservatory of Music; choreographer for Civic Symphony Orchestra, Children's Arts Festival; has been commissioned by MIT and Handel & Haydn Society for original works; extensive choreography for Star-Equity Musical Theatre Stock Companies; senior member of Actor's Equity and Society of Stage Directors and Choreographers.

GERARD GOGUEN *(Trumpet),* B.M., New England Conservatory of Music. Studied with George Mager; former member of the 163rd Army Ground Forces Band, 1943-45, and the Central Florida Symphony Orchestra; presently a member of the Boston Symphony Orchestra.

JACQUELINE GOURDIN *(Piano),* B.M., Boston Conservatory of Music. Fulbright Fellow for study in Paris with Jules Gentils; Master Classes with Alfred Cortot; performances in the United States and Europe.

FLORENCE GRANT *(Theatre Costuming and Make-Up),* studies at Boston University. Staff scenic designer at Weston (Vermont) Playhouse; professional make-up artist; instructor in make-up at Buckingham School, Cambridge.

WILLIAM GRASS *(Flute),* B.M., DePauw University, M.M., New England Conservatory of Music. Flute with A. Tipton, J. Pappoutsakis, G. Laurent; formerly with Portland Symphony, Springfield Symphony, Rhode Island Philharmonic, Boston Pops, Zimbler Sinfonietta, and numerous opera and ballet orchestras; solo and chamber music performances; member of the Pro Arte Woodwind Quintet; former faculty, Smith College, Milton Academy, Dana Hall, Pine Manor, and the New England Conservatory.

CHANDLER GREGG *(Theory, Piano, Form & Analysis),* A.B., Harvard College, A.M., Harvard University. Studied with Walter Piston, Archibald Davison, Randall Thompson, G. Wallace Woodworth, Albion Metcalf, and Denise Lassimonne in England; teaching experience includes private teaching of piano at Brooks School, North Andover and Connecticut College; former conductor of the Community Chorus of Newton, Newton-Wellesley Hospital School of Nursing, and the Wellesley Choral Society. Currently director of Music at the Unitarian Society of Wellesley Hills and Editor of the Matthay News.

ROUBEN GREGORIAN *(Violin, Orchestra, String Ensemble, Chorus).* Graduate of Central College, Iran. Studied violin, harmony, composition with his father, piano with his mother, and conducting with Rudolph Urbanece at the Teheran Conservatory; co-founder of the Teheran Symphony Orchestra, 1944, becoming conductor in 1948; director of the Teheran Conservatory, 1948-52; guest conductor of the Boston Pops Orchestra; compositions have been performed by leading orchestras in Europe, the Far East, and the United States.

INA HAHN *(Modern, Composition, Pedagogy, Repertoire),* Chairman, Department of Dance, Radcliffe, Endicott Junior College, Bradford Junior College, and Dance Circle of Boston; choreographer of the Charles Street Playhouse Children's Theater; professional experience includes TV (Boston Channels 2 & 5), Ina Hahn Dance Company, Collage Ensemble of the Boston Symphony, Doris Humphrey Repertory Company, New York City Opera, "The King and I," and "Can Can."

RAY HARRISON *(Modern, Composition, Pedagogy, Partnering),* Artist-in-Residence, Choreographer-director of "Kiss Me Kate," "Out of This World," "My Darlin' Aida," "Little Mary Sunshine," "Oh Say, Can You See;" choreographer for New York City Opera, "The Crystal Heart" (London), "The Fantastiks" (Belgrade, Yugoslavia), and "Hair," under the auspices of the U.S. State Department; former faculty, Colorado College, New Dance Group, Eugene O'Neil Foundation, Stella Adler Studio, and the National Theater of the Deaf.

ARAX ASADOURIAN HELLER *(Piano),* B.M., Boston Conservatory of Music. Piano with Katherine Alphin and Louis Moeldner; member and adjudicator of the National Guild of Piano Teachers.

HENRY HOFF, JR. *(Folk Dance),* B.A., Boston University. Wide activity in European folk dance as well as American forms (Quadrille, Square, Contra); primary background from close association with ethnic dance groups, nationality leaders and traditional dancers; teaching, leading and arranging experience extends from lay folk groups to professional ethnic presentations; academic background has come largely through folklore research and membership in the American Folklore Society and the International Folk Music Council.

GRACE HUNTER *(Voice),* B.M., Boston Conservatory of Music, with silver medal for highest honors, M.M., Boston University. Fulbright Fellow for study in Italy, 1950-51; numerous recitals and solo appearances with various organizations, including the Handel & Haydn Society, Concord Symphony, Vermont State Symphony, Framingham Choral Society, Andover Choral Society, Harvard-Radcliffe Choral Society, and soloist at Temple Israel under the direction of Dr. Herbert Fromm.

JOEL KABAKOV *(Composition, Harmony, Instrumentation),* B.A., University of California, Berkeley, M.A., State University of California, Northridge, Ph.D. candidate, Harvard University. Studied composition with Roger Sessions, Leon Kirchner, Seymour Shifrin, Aurelio de la Vega; theory with David Lewin, Earl Kim; ballet "Por El Viento" premiered in 1973 by Boston Symphony; conductor of numerous performances of opera, orchestra and chamber music; taught performance analysis, counterpoint, music history, and piano at Harvard.

LINDA KRYLO *(Movement for Actors),* B.F.A., Boston Conservatory of Music. Teaching experience includes the National Association of Dance and the Murry Kossover School of Dance in New York City; professional experience includes "Funny Girl," "Guys and Dolls," "Sound of Music," "Bye Bye Birdie," "Carnival," "A Midsummer Night's Dream," "A Flea In Her Ear," and many others.

ALFRED E. LEE *(Piano, Ear Training),* B.M., with highest honors, New England Conservatory of Music, M.M., Yale University School of Music. Piano with Lucille Monaghan and Ellsworth Grumman, ensemble with Joseph Fuchs; harpsichord with Ralph Kirkpatrick; further study in Munich with Paul Sander; solfege with Gaston Dufresne; extensive solo and ensemble performances in the United States and Europe; currently in the Medallion Concert Series; member of Pi Kappa Lambda, National Honorary Music Society.

LUIS LEGUIA *(Violoncello),* studied at the Juilliard School of Music. Private study in violoncello with Arthur Van den Bogaerde, Kurt Reher, Andre Navarra, and Pablo Casals; coaching with Gabro Reijto, Gabor Casado, and Leonard Rose; former member of Houston Symphony, the National Symphony and the Metropolitan Opera Orchestra; highly acclaimed recital tours in South American and Europe; currently with the Boston Symphony.

ROBERT LEIBACHER *(Acting, Speech, Dramatic Literature),* B.A., Pennsylvania State University, B.A., Northwestern University, with further study at Tufts University. Former faculty at Emerson College; professional experience as actor and director in numerous off-Broadway productions; Artistic Director of the Orleans Arena Theater; author of several plays produced on the summer theater circuit.

EVERETT LONGSTRETH *(Arranging, Stage Band).* Lead trumpet and arranger for numerous name bands including Sam Donahue, Billy May, Johnny Long, Herb Pomeroy, Woody Herman and others.

HARRIET LUNDBERG *(Piano),* B.M.E., Indiana University, M.M., Boston Conservatory of Music. Piano with Bronja Foster, Daniel Fletcher, Vincenzo Vitale, and Maria Bono; theory and composition with Hugo Norden.

JEAN MARSHALL *(Voice),* B.M., Indiana University, graduate study at Indiana University and University of Buffalo. Studied with Dorothee Manski, Virginia MacWatters, Frank St. Leger, Ross Allen and Hans Busch; performances with Buffalo Philharmonic, Buffalo Opera Singers, University of Buffalo Opera Theater, New England Regional Opera, Harvard University, Cantata Singers, Schenectady Light Opera, and Summer of Musicals, Sullivan, Ill.

RICHARD MARSHALL *(Music History and Literature),* B.A., University of Rochester; M.M., D.M., Indiana University. Former head of opera and choral music at the University of Buffalo, Director of Opera Production at the Boston Conservatory of Music, and opera coach at the International Opera Centre, Zurich; President and General Manager of the New England Regional Opera.

DANIEL MAZEIKA *(Voice),* B.M., New England Conservatory of Music, M.M., Indiana University. Piano with Lucille Monaghan; voice with Bernard Barbeau; conducting with Lorna Cooke DeVaron; professional experience with Starlight Musicals, Indianapolis, as musical director of "Kismet" and "The Merry Widow." Organist and choir director at St. Cecilia's Church, Boston.

ROY A. McARTHUR *(Musical Theatre),* B.M. and graduate studies, New England Conservatory of music. Professional experience includes accompanist for nationally known entertainers, producer and director of musical shows and industrial revues.

DAVID BLAIR McCLOSKY *(Voice, Voice Therapy),* B.M., New England Conservatory of Music; further study in Germany and Italy. Performances in major cities in United States, Europe and Africa; solo appearances with the Boston Symphony, New York Philharmonic, Indianapolis Symphony, Minneapolis Symphony and others; voice therapy study of Dr. Irl Blaisdell; clinical voice therapist and consultant to New York State University College of Medicine and Massachusetts Eye and Ear Infirmary; presentation of a paper on voice and voice therapy at the Academy of Music, Vienna, 1964; former faculty, Simmons College, Vassar College, Bradford Junior College, New England Conservatory, Syracuse and Boston Universities.

OSBOURNE W. McCONATHY *(French Horn),* B.S., New York University; Conducting Fellow at Juilliard School. Soloist with National Symphony and Rochester Symphony; member of the Boston Symphony Orchestra.

DOWELL P. McNEILL *(Organ, Church Music),* B.M., with honors, New England Conservatory of Music. Organ with Henry M. Dunham and Homer Humphrey; Master Classes with Louis Verne; choral studies and church music with Albert W. Snow and Everett Titcomb; former faculty, New England Conservatory; recitals in major New England cities; organist-choirmaster at the Church of the Blessed Sacrament (Boston); charter member of Iota Chapter, Pi Kappa Lambda.

ALBION METCALF *Piano Pedagogy),* Student of Tobias Matthay and Dame Myra Hess. Presented his Wigmore Hall debut in London in 1935; has presented numerous recitals in Jordan Hall; has appeared frequently as soloist with the Boston Pops; has presented lecture classes for teachers since 1932.

ELMER BERTRAM MICHELSON *(History of Western Civilization),* A.B., M.A., Harvard University; further study at the University of Chicago. Fellow in History of Culture, Boston University School of Education, Harvard Graduate School of Education; former faculty, Olivet College, MIT, Boston University, Northeastern University, and Brandeis University.

LORENZO MONREAL, Guest Artist-in-Residence *(Ballet, Point, Variations, Partnering),* Studied with Ballet of Cuba, Bolshoi Ballet, Kirov Ballet, Tblisi Ballet, and the Ballet of Marseille. Performances with National Ballet of Cuba, Ballet de la Havana, Danzas Nacionales of Spain, Opera Ballet of Marseille, and Ballet Wallonie; faculty, Choreographic School of Havana, International Centre of Cande of Cannes, Summer Academy in Cascais, Portugal, and the School of Dance in Marseille.

JOHN MORIARTY *(Opera Production),* B.M., with highest honors, New England Conservatory of Music, graduate studies, Brandeis University. Recipient of the Chadwick Medal and the Frank Huntington Beebe Award for European study; Artistic Administrator and Stage Director, Opera Society of Washington; Artistic Administrator and Stage Director, Santa Fe Opera; guest director, Oklahoma City Opera; conductor, Lake George Opera Festival, Santa Fe Opera, and Cambridge Records, Inc.; soloist with the Boston Pops, Radio Eireann Orchestra, and in New York, Naples, Rome, and Paris; faculty, New England Conservatory of Music.

THOMAS E. NEWELL, JR. *(French Horn),* B.M., M.M., Cincinnati Conservatory of Music. French Horn with Gustave Albrecht and Mason Jones; former Hornist with USAF Band, St. Louis Symphony, Houston Symphony, Asbury Park Band, and Santa Fe Opera Orchestra; faculty, Cincinnati Conservatory of Music, Sam Houston State Teachers College, Texas Southern University, Concord Academy, and New England Conservatory of Music; solo recordings for the German Radio, Cologne.

RANDALL NORCROSS *(Acting, Childrens Theatre),* B.F.A., Boston Conservatory of Music. Teaching experience includes the Anderson School, Staatsburg, N.Y. and the American Academy of Acting and Theatre; has directed Gilbert & Sullivan and off-Broadway shows including "View From the Bridge," "Gunhill Road Express," "Ghosts," and "Doctor's Dilemma," 1968-72, Co-Director of the New York City Department of Cultural Affairs; currently involved with the production of "ZOOM" for National Educational Television.

PHILLIP OLIVER *(Piano, Accompanying),* Senior Diploma and Soloist Diploma, Longy School of Music. Studied with Lily Dumont and Albion Metcalf. Active soloist and accompanist. Staff accompanist at Boston University.

ROBERT OLSON *(Contrabass),* B.A., University of Minnesota. Formerly with Minnesota Symphony, St. Paul Chamber Orchestra, Santa Fe Opera Orchestra, and Tanglewood Festival Orchestra; member of Boston Symphony Orchestra since 1967.

DONALD OUTERBRIDGE *(Fine Arts),* B.A., Harvard University. Eminent artist, teacher, and photographer; faculty, Phillips Academy, Andover Academy, and Abbott Academy; has traveled widely in the United States and Europe making photographs which are widely used by lecturers on art.

WLADIMIR OUKHTOMSKY, Guest Artist-in-Residence *(Ballet, Point, Partnering),* Soloist and principal dancer under choreographers Georges Balanchine, Leonide Massine, David Lichine, William Dollar, John Taras, Alexandra Balachova, Boris Kniazeff, and Janine Charrat in "Marquis de Cuevas Ballet." Guest Artist to European festivals in Holland, Santander, Palermo, Cantania, Bregenz, and Salzburg; partner of the celebrated ballerina Tamara Toumanova; toured South and Central America, the United States, Europe, Africa, and performed for the Gala Presentation for the marriage of Grace Kelly and Prince Rainier of Monaco; performed for European Television

specials and Hollywood movies, "Bye Bye Birdie," "Midnight Lace." Creator of Ballet Company, "Oukhtomsky Ballet Classique." Faculty of Robertson Center for the Arts and Sciences, the Harlem School of the Arts, and the Ballet Department of the School of Music, Indiana University.

ROBERT OWCZAREK *(Acting, Directing, History of Theater, Shakespeare),* A.B., Wayne State University, M.S., Ph.D., Tufts University. Former faculty, East Detroit High School, Colby Junior College, and Dean Junior College; member, the American Society for Theater Research.

NATALO A. PAELLA *(Trumpet),* B.M., Louisiana State University, M.M., New England Conservatory of Music. Studied with Leon Raper, Lloyd Geisler, Roger Voisin, and Victor Kress; teaching experience includes Longy School of Music, Lowell State College, Wentworth Institute, New England Conservatory, and University of New Hampshire; has appeared professionally with Baton Rouge Civic Orchestra, Springfield Orchestra, Handel & Haydn Society, New Worcester Orchestra, and others.

JAMES PAPPOUTSAKIS *(Flute),* Studied with George Laurent. Solo flutist with Boston Symphony Pops Orchestra and the Esplanade Orchestra; member of the Berkshire woodwind ensemble and the Boston Symphony Orchestra.

LOUISE CAME PAPPOUTSAKIS *(Harp),* Studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly a member of the Boston Symphony Orhcestra; numerous concert engagements throughout New England; solo harpist with Boston Pops Orchestra.

CAROLE ANN PASTORE *(Ballet, Pedagogy, Children's Dance),* B.F.A., cum laude, Boston Conservatory of Music. Studied at Pittsfield, Mass., Community Music School, Jacob's Pillow, Ballet Russe School, and with Mme. Anderson; danced with Boston Civic Ballet, and soloist with the Boston Dance Theater; joined faculty in 1961.

ELIZABETH PHINNEY *(Voice),* Studied in Stuttgart with Johanna Egli, in New York with Mia Blazer, and in Boston with Clara Shear; coaching with John Moriarty; soloist with Boston Pops Orchestra, Detroit Symphony, and with many choral societies; concerts and recitals in Europe and the United States; major roles in *La Boheme, Le Nozze di Figaro, Cosi Fan Tutte, Don Giovanni,* and *The Crucible.*

JOSEPH PIETROPAOLO *(Viola),* B.M., New England Conservatory of Music. Viola with Joseph de Pasquale; chamber music with Eugene Lehner; awarded a Fulbright Scholarship for study of viola d'Amore in Rome at the Santa Cecilia Conservatory with Renzo Sabatini; performances with the Berkshire Music Festival, Brandeis Reisdent String Quartet, and Boston Pops; made a recital tour of Italy for U.S.I.S.; member of the Boston Symphony Orchestra.

IRIDE PILLA *(Voice, Vocal Pedagogy),* B.M., Boston Conservatory of Music. Voice with Ester Ferrabini-Jacchia, and further study and operatic coaching in Milan with Romeo Boscacci and Francesco Bucchi; extensive operatic appearances in Europe with roles in *Aida, Andrea Chenier, La Boheme, Carmen, Parabola di Eid* (world premiere), *La Traviata,* etc.; numerous engagements in the United States with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire, and Boston-New England Grand Opera Companies; dramatic director of numerous opera workshops.

RICHARD PLASTER *(Bassoon),* B.S. and M.S., Juilliard School of Music. Formerly, first bassoon with U.S. Army Ground Forces Band, and member of the New York Woodwind Quintet; member of the Boston Symphony Orchestra since 1952.

ATTILIO POTO *(Clarinet, Conducting, Ensemble),* Studied clarinet with Emil Arcieri; certificate from National Orchestral Association; solo clarinet with the Metropolitan Opera Orchestra, 1939-40; conductor, Massachusetts State Symphony Orchestra, 1940-42; conductor, Army Air Forces Sinfonietta, touring South America, 1942-45; former member of Boston Symphony Orchestra.

FRANK POWDERMAKER *(English Literature),* A.B., A.M., Cornell University. Fulbright Fellow to Italy; further study at Johns Hopkins, University of Rome, Edinburgh University, and Cambridge University; former faculty at Baltimore City Junior College, Gallaudet College, and Cornell and Johns Hopkins Universities.

WHITNEY R. POWERS *(Kinesiology and Applied Anatomy),* B.S., Springfield College, B.S., University of Connecticut, M.S., State University of Iowa, Ph.D., Queens University. Former faculty, University of Florida, University of Connecticut; currently professor of Health Science and Anatomy at Boston University; numerous publications in medical and physiological journals; recipient of the National Science Foundation Faculty Fellowship, 1967-68.

PASQUALE PRENCIPE *(Music Fundamentals, Saxophone, Clarinet, Music Education),* B.M., Boston Conservatory of Music, M.M. and Artist's Diploma, New England Conservatory of Music. Formerly with Baltimore Symphony, North Carolina Symphony, and Boston Pops; serves as an extra for the Boston Symphony Orchestra.

VIRGINIA KLOTZLE PRESCOTT *(Piano),* B.M., New England Conservatory of Music. Piano studies with Richard Stevens, Myron Lamb, Klaus Goetz, Beveridge Webster, Leon Fleisher and Isidore Phillipp; extensive solo and duo-piano appearances; former faculty, New England Conservatory of Music.

ARTHUR C. PRESS *(Percussion),* Diploma, Juilliard School of Music. Solo Percussionist with the Little Orchestra Society of New York and Radio City Music Hall Orchestra, 1950-56; solo snare drum and assistant tympanist with the Boston Symphony Orchestra.

WILLIAM A. RHEIN *(Contrabass),* B.S., cum laude, Julliard School of Music. Awards and prizes include Sigmund Spaeth Prize, Walter and Elsie N. Naumberg Award and the George A. Wedge Prize; solo appearances include Peninsula Festival Orchestra, Chicago Little Symphony and New Haven Symphony; 1965 winner of New York Musicians Club String Competition; formerly, member of the New York Philharmonic under Bernstein, 1961-66; currently assistant principal contrabass with the Boston Symphony Orchestra, and principal contrabass with the Boston Pops.

EDWARD ROBERTS *(Opera Production),* B.A., Lehigh University, M.M., New England Conservatory of Music. Principal musical coach for Associated Artists Opera Company; extensive experience in opera productions in New England area; has coached and accompanied many artists.

CHESTER ROBERTS *(Tuba, Euphonium),* B.M., Cleveland Institute of Music, other studies at New England Conservatory of Music and Boston University. Scholarship student at Tanglewood; Berkshire Festival concerts under Koussevitsky; formerly with Pittsburgh Symphony, Cleveland Orchestra, San Francisco Symphony, and Chatauqua Symphony Orchestra; former faculty, Oberlin College Conservatory and Western Reserve University; co-founder and tuba soloist with Cleveland Brass Quintet; author and editor of musical materials; vocal soloist in church and concert.

ALFRED SCHNEIDER *(Violin),* B.M., M.M., Eastman School of Music. Studied with Jacques Gordon and Andre de Ribaupierre; formerly with Rochester Civic and Philharmonic Orchestras and St. Louis Symphony; has appeared as soloist at the Boston Pops and Esplanade Orchestras; formerly a member of the Gabrielli Trio; member of the Boston Symphony orchestra since 1955.

RENATE SCHOTTELIUS, Guest Artist-in-Residence *(Modern, Composition, Pedagogy),* Studies at Staedtische Oper, Berlin, Conservatorio Nacional, Buenos Aires; faculty, Escuela Superior de Bellas Artes de la Universidad de la plata, Escuela Nacional de Danza, Escuela Superior de Arte del Teatro Colon, Collegium Musicum de Buenos Aires, Colby Junior College, and Balletaka demiem and Cullberg-Balletten-Stockholm; choreography for Boston Ballet, Ballet Winslow, Argentina television and Amigos de la Danza.

ROBERT SELIG *(Composition),* B.M., M.M., Northwestern University. Studied composition with Anthony Donato, Gardiner Read, Donald Martino, Ernst Krenek; former Executive Assistant Composer for United Artists Music Co., 1964-66; songwriter under contract; recordings on all major labels; awards include Graduate Teaching Fellowship, Boston University, B.M.I. Composition Grant for Doctoral Study, Composition Fellowship to Tanglewood; commissioned by the Eastern Music Festival for composition for symphony orchestra and rock.

WILLIAM A. SEYMOUR, *(Music Education, Choral Music, Graduate Studies),* B.M., M.M., Boston University. Director of Music in Litchfield, Connecticut, 1955-59; Director of Choral Music at Brookline High School, 1959-67; former Chairman of the Department of Music Education at the Berklee School of Music; founder and director of the Concordia Youth Chorale, an educational seminar chorus which tours Europe; winner of the 1967 Carl Fisher Choral Composition Award; frequent guest conductor, clinician, and adjudicator; member of the Conservatory faculty since 1967; Associate Dean, 1968-73.

ROGER SHERMONT *(Violin),* Graduate of the Paris Conservatory with First Prize in Violin. Appearances as soloist with Boston Symphony, Boston Pops, Boston Esplanade, Harrisburg Symphony and New Bedford Symphony Orchestras; extensive concertizing in Europe and was soloist with the Orchestra National in Paris; formerly concertmaster of the Boston Ballet, Boston Opera, and NET Opera Orchestras; member of the Boston Symphony Orchestra since 1950.

LEONE SIMKINS *(Movement, Acting),* B.F.A., Boston Conservatory of Music, with further study at the University of Massachusetts and Emerson College. Instructor of Dance and Movement for Actors, Boston University and University of Massachusetts; professional experience with summer theater, national theater touring companies, Radio City Music Hall, and network TV.

LOUIS SPEYER *(Oboe, English Horn),* Graduate of the Paris Conservatory with first prize in oboe. Appearances in the United States and in Europe as solo recitalist and conductor of chamber orchestras; Director of the Berkshire Woodwind Ensemble; recipient of "Reconnaisance Francaise" and the French Legion of Honor; also the medal of Elizabeth Coolidge Foundation of the Library of Congress; formerly a member of the Boston Symphony Orchestra.

STANLEY WALTER STANUL *(Guitar),* B.A., M.A.T., University of Florida. Recipient of a Ford Foundation Grant for graduate study; studies with Andres Segovia and Carlos Montoya; former faculty, Jacksonville University.

PHILLIP STEINHAUS *(Organ, Church Music),* B.M., M.M., University of Michigan, Honorary Doctor of Music, Parsons College. Student of Marilyn Mason and Robert Noehren; musicology with Louise Cuyler and Hans T. David; additional coaching with Paul Callaway, John Challis, Andre Marchal, and Percival Price; past positions include All Saints' Church, Pontiac, Michigan, The Kirk in the Hills, Bloomfield Hills, Michigan, St. John's Church, Washington, D.C.; presently, Director of Music, Church of the Advent, Boston; served as Assistant Conductor, Washington Opera Society and former faculty at American University and Peabody Conservatory of Music.

WALTER V. TOKARCZYK *(Percussion),* B.M., M.M., New England Conservatory of Music. Studied percussion and tympani with Everett Firth and Morris Goldenberg; toured as tympanist and percussionist with Boston Pops, Goldovsky Opera, Luboshutz and Nemenoff, and the St. Louis Symphonetta; wide experience as percussionist in theater orchestras.

BALINT VAZSONYI, Visiting Artist *(Piano Masterclass),* Studied at the Franz Liszt Music Academy; private pupil and protege of Dohnanyi; London debut at the Royal Festival Hall with London Philharmonic; extensive concertizing on four continents; recordings for *Vox, Virtuoso,* and *Deutsche* Grammophon; concerto performances with principal orchestras in Germany, Scandinavia, Switzerland, Mexico, Ireland, and the United States.

MALLORY WALKER *(Voice),* B.A., Occidental College. U.S. debut as Tom Rakewell, European debut as Rodolfo; appearances with Cleveland, Los Angeles, Cincinnati, Kansas City, and Boston Orchestras; performances of major roles with American Opera Society, Houston Grand Opera, San Francisco Opera, Kansas City Lyric, Lake George Opera Festival, and in Europe with companies in Oldenburg, Bremen, Cologne, Stuttgart, Basil, and others; recipient of Ford and Rockefeller Foundation grants.

MALCOLM E. WETHERBEE *(Psychology, Philosophy, Counseling),* B.S., Gordon Collge, B.D., Harvard University (Social Relations), M.A., Boston University, Ph.D., Boston University. Instructor, Burdett College; Psychological Counseling, VA Hospital, research at Massachusetts General Hospital; member of A.P.A., M.P.A., and A.R.M.H.

JAMES A. WILTSHIRE *(Music Education, Graduate Studies),* B.M., Boston University, M.M., Northwestern University, doctoral studies, Boston University. Formerly with educational programs in West Boylston Public Schools, John Augustus Hall School, Krane School of Music, Freeport Community College; was teaching fellow in woodwinds and music education and Assistant Director of Bands at Boston University; formerly principal clarinetist with Rockford Civic Symphony Orchestra; frequent guest lecturer, clinician, consultant and adjudicator. National President of Kappa Gamma Psi Music Fraternity; Chairman of Research for Massachusetts Music Educators Associaton.

LARRY WOLF *(Contrabass),* B.M., New England Conservatory of Music. Tanglewood Student Orchestra Scholarship recipient; received Albert Spaulding Prize in 1969 as most outstanding instrumental performer; member of Collage; member of Boston Symphony Orchestra.

JUNG-JA WOO *(Piano),* Diploma, Post Graduate Diploma, Juilliard School of Music. Piano with Jinwoo Chung, Kyusun Choi, Irwin Freundlich, Ilona Kabos; chamber music with Walter Trampler and Felix Galimir; debut at Carnegie Hall, 1965, with subsequent recitals in France, Switzerland, Korea, England, Holland, Norway, and Germany; concerto performances with St. Louis Chamber Symphony, Baltimore Symphony, Frysk Orchestra (Holland), Spokane Symphony, Reston Symphony, and New York Philharmonic.

APPLICATION FOR ADMISSION

BOSTON CONSERVATORY OF MUSIC

8 The Fenway

Boston, Massachusetts 02215

Name: Mr. / Miss / Mrs. _____ Phone: _____
Area Code *Number*

Home Address: _____
Street *City* *State* *Zip*

Current Address: _____

Date of Birth: _____ Place of Birth: _____ Citizenship: _____

College(s) Attended: _____ Length of Enrollment: _____

Degrees Conferred: _____ Major Field: _____

Name of Secondary School Attended: _____

Date of Graduation: _____

Please Complete the Reverse Side

Intended date of entrance (Undergraduate, September only): _____

CIRCLE THE PROGRAM YOU WISH TO PURSUE:

Bachelor of Music Master of Music
Bachelor of Fine Arts Diploma Course

UNDERLINE YOUR INTENDED MAJOR:

Music Education Applied Music Composition
Drama Drama-Musical Theatre Dance

UNDERLINE YOUR PRINCIPAL INSTRUMENT (If applicable); Voice (Please indicate range and type_____); Piano; Organ; Harpsichord; Flute; Oboe; Clarinet; Bassoon; Saxophone; French Horn; Trumpet; Trombone; Baritone Horn; Tuba; Percussion; Violin; Viola; Cello; Contrabass; Classical Guitar; Harp; Other _____

In consideration of the undertaking by the Admissions Office to process this form, the undersigned agree that the information furnished on this Application form, together with all information and materials of any kind received by the Admissions Office from any source, or prepared by anyone at its request, shall be completely confidential and shall not be disclosed to anyone, including the candidate and his family, except that the Dean may, for official purposes in his discretion, disclose any part or all thereof to such person or persons as he deems advisable.

The undersigned also agrees to be responsible for all tuition and other expenses incurred by the applicant upon admission to the Boston Conservatory of Music.

Your Signature: ..... Date: .....

Signature of Parent or Guardian: ..... Date: .....

THIS APPLICATION MUST BE ACCOMPANIED BY A $20 APPLICATION FEE